11

DIGIMAG

DIGITAL ART AND ELECTRONIC CULTURE

FEBRUARY 2006

NETMAGE / TMEMA
EVA E FRANCO MATTES / TROYANO
PAOLO CIRIO / E/STATIC

DIGICULT

Digital Art, Design & Culture

Founder & Editor-in-chief:
Marco Mancuso

Advisory Board:
Marco Mancuso, Lucrezia Cippitelli, Claudia D'Alonzo

Publisher:
Associazione Culturale Digicult
Largo Murani 4, 20133 Milan (Italy)
http://www.digicult.it
Editorial Press registered at Milan Court, number N°240 of 10/04/06.
ISSN Code: 2037-2256

Licenses:
Creative Commons
Attribution-NonCommercial-NoDerivs - Creative Commons 2.5 Italy (CC BY-NC-ND 2.5)

Printed and distributed by Lulu.com

E-publishing development:
Loretta Borrelli

Cover design:
Eva Scaini

Digicult is part of the The Leonardo Organizational Member Program

TABLE OF CONTENTS

Silvia Bianchi
Netmage Calls Out For Italy: Special Edition 06 3

Silvia Bianchi
Open Doors To Vjclash 14

Alex Dandi
Rock-electronica: Les Liaisons Dangereuses 20

Luca Bergero
E/static, Sound Art Gallery...and Much More 24

Simone Bertuzzi
Paavoharju – Yha Hamaraa (fonal 2005) 30

Lucrezia Cippitelli
Troyano: Critical Chile Near At The Future 34

Lucrezia Cippitelli
Historical Memory And The City 41

Marco Mancuso
Gwei, Against The Nice Dictator 44

Gigi Ghezzi
Biological Memories And Artificial Memories 53

Teresa De Feo
Digital Ecosystems To Click Capacity 56

Massimo Schiavoni
Free Minimal Interactions 59

Marco Mancuso
Tmema, Amplified Reality And Interactive Gesture 63

Beatrice Ferrario
Artistic Deviations And Net Comparisons 70

Monica Ponzini
0100101110101101.org, Experimental Fake Movie 74

Marco Cadioli
The Port, Artists Community In Second Life 77

Miriam Petruzzelli
Sound Identities 80

Annamaria Monteverdi
Multimedia Beckett Celebrations 83

Massimo Schiavoni
One Step Away From History 85

Domenico Quaranta
Playing With Code 89

Fabio Franchino
Gleetchplug: Noise Generation 92

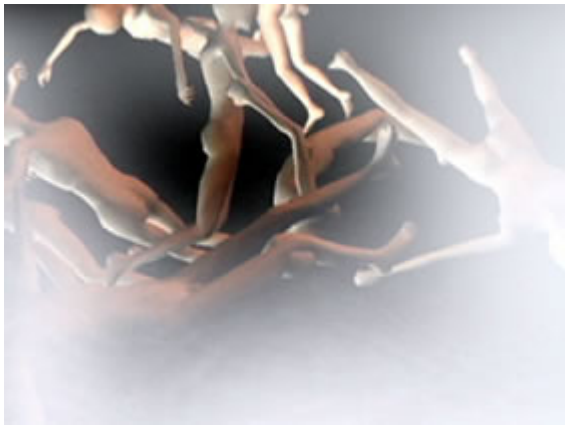
Alessandra Migani
The Migratory Dance Of The Vital Cycle 96

Netmage Calls Out For Italy: Special Edition 06

Silvia Bianchi

Once again Netmage is drawing near and the communities involved in electronic arts have the usual expectations and doubts. There are the accustomed solid group of participants and among them there are some prodigies (Arto Lindsay, Carlsten Nicolai, Kurt Hentschlager and @C-Lia) and some artists who are not well known to the Italian audience yet.

Among participants there are also three “historical” realities involved in an experimentation which can’t be defined electronic: Sinistri++ (former-Starfuckers), Zu and With Love . The reason why enthusiasts of glitch and drones probably don’t know them is scenes and genres remain worryingly distant in spite of parallel researches; aficionados of free-post twisted guitars know they will have overdoses of noise and improbable metrics. The question is interesting: how do these music players who are linked to a stage free-form live ness – will relate to a live video narration? Will there be a visual commentary to the sound or a sound commentary to the video? Or maybe will there be more integration with a unique project of audio performers and integrated videos?



Despites many European festivals (from Transmediale to Ars Electronica), which are focused on a unique concept, Netmage setting out is to offer a panoramic of the most interesting things you can see/hear at the moment. Italian audience is often excluded from the big new media circuits so Netmage is one of the most important events of the year in this sense.

As we often point out on Digimag, one of the most ghastly default of many Italian organisers is to concentrate their efforts on the participation of well-known international artists only, because of reasons that have nothing to do with art mostly economic reasons (in other words, if I see Rechenzentrum one more time even if they're not bad I think I'd puke). This year Netmage has chosen to produce audio-visual collaborations among Italian artists in prevalence (Carola Spadoni_Zu; Port Royal_Andrea Dojmi; Nicola Vascellari_With Love, Pierpaolo Leo_Claudio Sinatti e Sinistri++_Donnachie/Simionato). Not to forget the participation of some of the most interesting artists of this period such as Zimmerfrei and Simone Tosca . It would be strange if this led to an immediate economic response (I don't know how much money performers take but I don't think it's a great amount of) but it could be useful to introduce some Italian artists in relationship and interchange mechanisms among festivals. But I have to say many of these artists don't need it, for instance Zus are always on tour and I heard Sinistri++ and Port Royal have a lot of good opportunities.

The festival scenario is a very important factor, which determines the festival success. In the creation of mix-media performances the result depends on the building up of immersive environments. During these years, Netmage has experimented various solutions: 5 screens on 5 sides, a big central cube, various screens on a frontal stage. It will be interesting to discover the location they have chosen this year. From this point of view the Castello Re Enzo is a bet. The 2004 edition suffered from the excessive personality of Sala Borsa. I wonder the effect of halls and staircases of this year location.

What do I expect from this year Netmage? I'd like to visit more alien worlds than refined landscapes. I'd like impact performances which are radical and experimental in their project and not in their aesthetics only. In a word, I don't want to be flattered I hope my convictions will be put to the test.

Otherwise what would be the sense of our presence here?

CHILDHOOD DOCUMENTARIES - interview to Andrea Dojmi by Silvia Bianchi

Education and protection of our children #2 will be officially presented at Netmage 06. The work was born from the collaboration of Port-Royals and the artist Andrea Dojmi. Andrea lives between Rome and Milan and his research is characterized from the use of various media (photography, super-eight films, video, music, installation, painting) and is focalized on the tension among childhood, nature, education, experimental dimension and relationship with the environment.

Silvia Bianchi: My first question is on the relationship between " Education and protection of our children #2 " and your previous work " AimReady ".

In your last work is there a different point of view as regards the theme of childhood compared to" Education and protection of our children"?

Andrea Dojmi: The work I'm presenting at Netmage respects the continuity of my working process and it forms part of the series of documentaries which aren't documentaries like the first seven videos of AimReady. My research is focused on the action of seeing and perceiving the world during childhood and on the building up of a scientific research method, which is mathematic but unpredictable. I'd say my entire work is based on the elaboration of re-applicable instruments to see reality in a certain way. So the point of view remains the sensitive research, the recover of sensorial world. In this sense childhood is not remembrance or melancholy but it's conceived as a space-time where perception goes beyond good and evil because of the absence of culturally acquired instruments.

Education and protection of our children #2 is part of my work, which is a sole developmental process. I like to talk about childhood in terms of micro and macro landscapes. Aimready is the enunciation of a childhood micro-passage from the very first childhood phase to the second one, where external inputs come into play.

This is the phase the child starts to deal with educational and religious schemes. The work puts together naturalistic, scholastic and religious documentaries and it's focalized on religious sects and religious communities bearers of salvific messages. The stylistic choice of the non documentary-documentary derives from my passion for industrial naturalistic scholastic film documentaries. In Education and protection of our children #2 , which is a documentary on documentaries, technology, progress, educational system and salvific messages interlace. This is a very specific work, the using of film is linear, sometimes redeeming but at the same time it's absolutely indefinable, everything is shown through the irrational eyes of children's perception.

Silvia Bianchi: My second question is on the live character of your performance. I'd like to know how you develop your live work and how this is connected to Port Royals' work.

Andrea Dojmi: Netscape gave us the opportunity to start this collaboration, which will go on after the festival. We started exchanging some material and then we felt at our ease together. I'd say it was like an encounter of sound and images. At Netmage 06 Port Royals are presenting two new bits based on colour and image. They'll show live for 40 minutes and I'll intervene with a series of micro-projections. I want my work to keep its comprehensiveness in live performance.

Silvia Bianchi: Is this the first time your work is accompanied by a group live performance?

Andrea Dojmi: Since now, I've always created by myself the audio part of my works, for instance for Aimready I created the audio live set. I work using different supports in a continuative way so the work on audio was a natural consequence of it. Therefore, I think the collaboration with Port Royal represents a bonus in my work.

PORTRAIT, THICKNESS PERMANENCE – interview to Zimmerfrei by Silvia Bianchi

Zimmer Frei was created in 1999 and it's a Bolognese collective formed by the video artist and performer Anna de Manicor , Anna Rispoli (stage-manager and performer) and Massimo Carozzi (sound designer). It produces works of art of various formats: sound environments, video installations, performances, and multimedia shows and it collaborates with galleries of art, theatres, video art festivals and hybrid environments. Every ZimmerFrei's project redefines a language and needs a peculiar fruition device. The project Netmage commissioned ZimmerFrei Study for a

portrait is a form of dwelling-place which will be daily opened to the audience.

Silvia Bianchi: what's the place of Study for a portrait in your artistic course and how will you incorporate it in your works to come?

ZimmerFrei: After the Panorama series, whose subject was a square (a Rome 's, Bologna 's and Venice 's square) we filmed speeding up the time, we are now starting a project on the human shape: the portrait. We will develop it during a year in various steps: Netmage, Bologna; MAN – Museo Provinciale in Nuoro, Civic Art Gallery of contemporary art in Trento and Monitor art gallery in Roma. They are video portraits, so we work in suspense between time, light, and sound.

At Netmage every portrait is composed by different video layers of the same fixed shot: the person stay still while the time goes by and his shape remains insistently the same photographically engraving the same space at different thicknesses. Portrait always likes permanence.

Silvia Bianchi: Study for a portrait installation has an interactive nature, I'd like to understand better the relationship this work of art should create with its users and how it will be incorporated with the festival space.

ZimmerFrei: We'll work on it during Netmage, Study for a portrait is a completely extroversive work process. Daniele Gasparinetti calls it set-formance . We'll directly work at the festival spaces, everybody will see us. They will have to stop us to close Palazzo Re Enzo. The photographic set, built up by the photography director Fabrizio La Palombara is set up at a garret of the Palace; we'll portray there our subjects: the actor Vincenzo Bonaffini , the actress and music player Angela Baraldi , and the artist John Duncan . Some of the participants or users will have the possibility to spontaneously participate. Near the set there will be the post-production studio where the editor Silvia Oliva will work. The editing and sound result will be projected day by day on the garret set. The architecture the subject is inserted in is also the frame and it contains the video projection like a Chinese box.

Silvia Bianchi: One more question. I'd like to know how this work is connected to its sound and how the sound interacts with the space and the audience.

Zimmerfrei: Massimo Carozzi and the guitar player Stefano Pilia will play while we'll filming from the same cameras position. The sound will be recorded from the person portrayed through two binaural microphones that reproduce the exact stereophonic sensation of our ears and you could wear them as headphones. So recording will be a sound subjective of the person portrayed. After the recorded sound will be diffused on the environment and music players will play according to this new sound environment.

The final video will be the result of the superimposition of visual and sound layers. Each one of these moments (clapper boards, post-production and projection) will be at audience disposal and the presence of the audience will influence Study for a portrait for direct contrast, contrast, resonance and instant inspiration.

SINISTER NOISES FROM NETMAGE – interview to Manuele Giannini by Elena Vairani

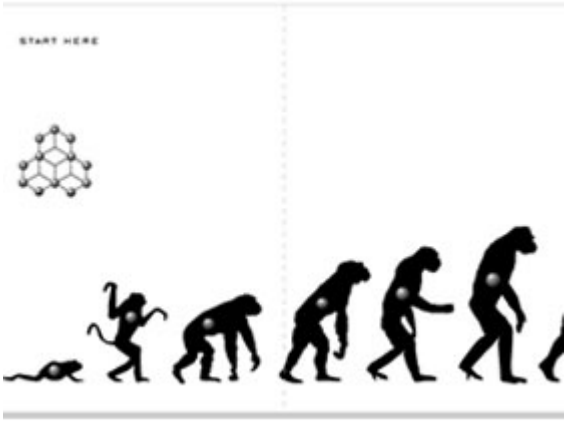
Sinistri++ was born from the collaboration among Manuele Giannini , Roberto Bertacchini , Alessandro Bocci and Dino Bramanti and it's one of the "special events" of Thursday 26 January at Netmage 2006 Live Media Floor.

The forty-year-old man from Tuscany Manuele Giannini – the brain of this project is an eclectic figure: he's a composer, a guitar player, a speaker, a theatrical technician and founder-member of Sinistri++, ex Starfuckers and Sinistri . At Netmage 2006 Manuele Giannini and his group will live set the music of "The single Unit of Beauty" a film in four acts directed by the Aussie duo Donnachie/Simionato editors of the web magazine Thisisamagazine.

Elena Vairani: Why did you choose the name Sinistri? What does it mean?

Manuele Giannini: Sinistri is the title of one of ours old records (1994) when we were called Starfuckers. So it represents a sort of auto-reference. Obviously this terms recalls a lot of

semantic values in the Italian language. The original idea derives from a German text of the 50s which pointed the finger at the arising electronic music, criticized for "substituting sinister noises to sound".

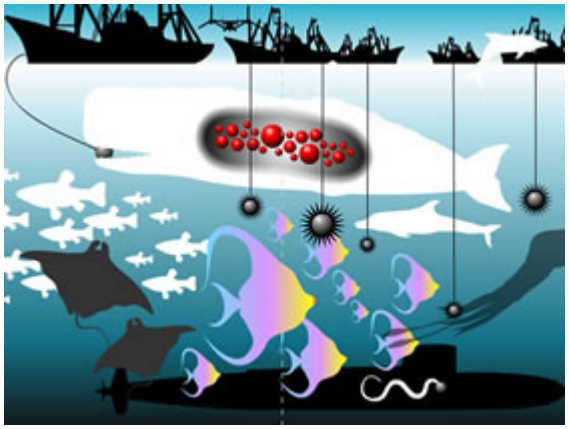


Elena Vairani: You define your work as "non music" because your aim is to achieve a "natural objectivity". Do you think it's possible to achieve objectivity in something which is so personal like art?

Manuele Giannini: First of all I don't know if we really make "art", but anyway the music doesn't express anything and it doesn't mean anything. But the absence of a meaning doesn't prejudice its possibilities of emotional modulation.

Elena Vairani: In your manifesto you write: "sound as condition of silent and silent as condition of time".

Manuele Giannini: I believe time is the most important element of music… not sound.



Elena Vairani: What's the role of video in your performance?

Manuele Giannini: I think in a musically analphabetic culture image as a parasite embezzles, exploits and consequently limits sound so we refuse to put our music at image disposal. For "The Single Unit of Beauty" we tried to establish an organic relationship between music and images and we found a system of common rules to develop them.

Elena Vairani: In your opinion what's improvisation importance?

Manuele Giannini: Improvisation is everything, but this word is not really correct, our music is very "intuitive". Everyone of us is in agreement with others because of a discipline we adopted that have little to do with music. There are some rules better limitations you must respect because they make the starting musical

material grow but we completely metabolized these rules. Besides we consider listeners of our music and the environment our music is produced as an integral part of the musical process.

EAR: EYES SHUT PERCEPTION - interview to Simone Tosca by Elena Vairani

Tra i nomi che spiccano sul programma dell'edizione 2006 del Netmage, compare quello dell'artista visivo Simone Tosca, trentaduenne piacentino, molto attivo tra Bologna e Milano. Dopo alcuni anni di formazione come batterista punk, dal 2002 si dedica propriamente a quella che lui stesso definisce arte sonora digitale. Vincitore del Premio Iceberg 2005 e autore dell'immagine coordinata di Netmage 2005, torna quest'anno al festival con EAR, uno studio sulla percezione retinica, basato sulla sinestesia.

Elena Vairani: At the 2006 Netmage edition you'll present your project EAR you defined as a "glowing environment". It's based on a research on eyes shut visual perception. Would you like to talk us about it?

Simone Tosca: As a visual artist I've always applied myself to painting. With EAR I wanted to approach the tradition of drawing because I think retina perception of reality is very close to the concept of painting. Nothing is better than cones and poles to paint!

Anyway I actually didn't make a "research"; my relationship with work is empirical and it is based on the specific way I see things; this time I simply passed a lot of time watching direct light sources estimating its aesthetics outputs, but the result it's not imitative nor scientifically reliable. I take what I'm interested in from what I see. I put aside the remainder.

Elena Vairani: How did you start collaborating with the light design

leader venture viaBizzuno, which participated at the set-up of your work? What's the relationship in your opinion between art and industry? Does it exist a "contemporary Maecenatism"?

Simone Tosca: Daniele Gasparetti introduced me to Mr Mario nanni and the viaBizzuno staff. Daniele is a unique person, I'd say he's the personification of *link* ! viaBizzuno venture is out of the ordinary too. The ventures that can realize these kind of collaborations from a technological, economical and even sensitive point of view are very few: viaBizzuno perfectly understood what I wanted to make and it actively participated to its production also. Industry could give support to the world of contemporary art and art could help industry to achieve the "deepness" it doesn't have, but this is not happening. Maybe the fashion environment is now the most receptive.

Elena Vairani: Your last work is in a sense the continuance of a project you started with your previous works, a project to create a "possible system of acoustic reading" of works through an "imagining and human sounds sampling"?

Simone Tosca: The sampling is the starting point of everything I made by now. My sampling is not Bourriand's style. I'm involved both in the production and the post-production, my method is to take what I want images or sounds where I find it. Acoustic reading is not strictly connected to sampling, it was a method of working I used in the past and it provided for a correspondence between chromatic recognizing of images and sound. Everything was based on a direct relationship between what people heard and what people saw. Now I've gone beyond and the relationship between the two elements is less meticulous and less schematic. Now I have more fun.

Elena Vairani: Esiste una gerarchia tra i diversi elementi che danno vita alle tue performance? cioè il punto di partenza è sempre l'elemento visivo o capita che sia il sonoro?

Simone Tosca: Parto sempre dalle immagini. In futuro però mi piacerebbe fare il contrario, ma occorre che ne abbia il motivo e

attualmente non ce l'ho. Dovrò perdere un po' di tempo a riguardo.

Elena Vairani: last year you participated at Netmage as the author of the coordinated image of the festival; in your opinion is there something that differentiates this year's edition from last year's one?

Simone Tosca: who knows! Maybe organizers can have a more precise idea about it, but the high range of experimentation make these considerations very difficult to make. For instance I didn't know very well Antiopic's production and last year, after I met the very quiet owners of the label I didn't expect they'd broke my tympani with their 180 decibel session!.

---

http://www.sinistri.org/starfuckers/manuel.htm

http://www.sinistri.org/

http://www.sinistri.org/sinistri++/

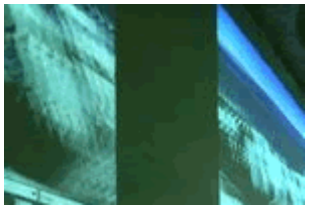
Open Doors To Vjclash

Silvia Bianchi

OPEN DOORS TO VJCLASH

Txt:
Silvia Bianchi

Interview (Gianluca Del Gobbo): Elena Vairani



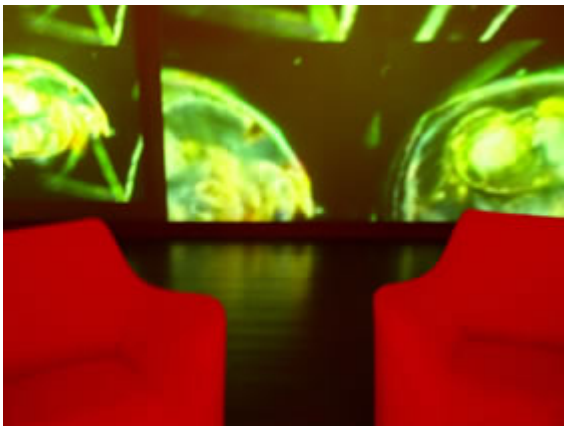
The second edition of LPM-Live Performers Meeting, kept in Rome on 9th and 10th December 2005, has seen the participation of more than sixty artists from Italy, France, Belgium, Croatia, Thailand, Denmark, England and Uruguay.

Organized and produced by Flyer Communication LAB, in association with FlxER, Shockart, Deliriouniversale, Homework, Peam, Electronic Art Café, the event has been kept into Linux Club. These two days have been a continuum of workshop, audio-video performance, dj and VJ sets, giving the festival the chance to become an interesting moment of meeting and confrontation for the experts and a good point of observation to understand how music, video and graphic can be combined in live performances. The audio-video performances have represented one of the moments of the two days, as point of revolution and fusion of vjing and musical production.

The interesting reality emerged by tons of audio-video performances is that of a contenting and aesthetic research where the vj is more and more busy in a creative and innovative job, who involve him in the pre-

production and in live.

During the first day it has been very interesting the performance A/V of Leo Gullotta and Jemma Temp : the result of the particular work of the two roman artists is a mix between a piano concert and a vj-set of Jemma, where the music melt with a searched selection of slow and vanished images.



The second day of LPM-05 a particular place goes to Monotono, work of the Turin guys Besegher and Flushing Device, an optic trip who tracks down and investigates the relationships between movement, light, colours, the frequency and the sound they generate. While Besegher uses visual as wallpaper, Flushing Device describes an expanded and rarefied sound space, composed by natural disturbing sounds and long guitar feedbacks, linear melodies and minimal beats.

Saturday night closed with an audio-video performance of World Tour , born by the collaboration between Forrest Drum and Kinotek . The work is a real sound trip, the passages are a mix of instrumental and sound elements from the country crossed. While Forrest Drum uses sample of songs that represent a visited nation, Kinotek conduces a parallel research of videos, collecting symbols and specific images that evoke the theme of the journey. World Tour is an itinerant work, structured through the research and the parallel composition of musical and visual elements of the chosen nation.

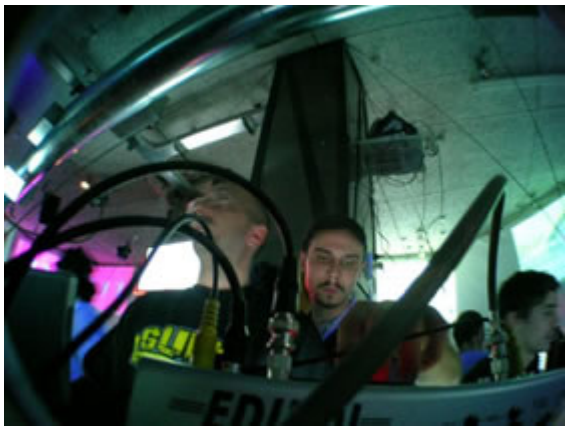
After the part dedicated to audio-video performances, the festival has reserved the night to the vj-clash. The flexibility of the program and the unlimited opening to new participations has given the opportunity to all the artists to perform during the night. In the familiar atmosphere of Linux, affirmed VJ and not have worked together using the ten screen prepared for the occasion. LPM asserts itself even in this edition, thanks to the multiple adhesions and the sensation of novelty, as space open to the free expression, to the research and the experimentation. .

Elena Vairani had the possibility to meet and interview Gianluca Del Gobbo , inventor of the experimental project FLxER.net and founder of Flyer communication, mind and responsible of the LPM organization. Passionate of technologies, experimentation and technical applications, during the night of Friday 9 th December he presented, during the introduction of the live video phenomenon in Italy and its strict link with the web, the new version of FLxER.

Elena Vairani: Can you briefly introduce us to the LPM-05?

Gianluca Del Gobbo: This year the meeting has put up more than 50 groups of artists coming from 8 different nations disposed on two days into the Linux Club in Rome. 1500 visitors have the use of a huge number of audio-video performances, showcase, but most of all (thanks to the wi-fi network of the Linux Club) to the exchange of information connected with the culture of audio-video world. The set impact has been considerable, with all the surfaces of the Club occupied by “some” laptop, video camera, cameras, video mixer, midi controller, etc All of this immerse into 9 video projections with 15 LCD monitors spread, hang at the ceiling.

The central circular console full of technology, always working to wire and unwire is the symbol of this exhibition. It’s an absolute fusion of signals, a perpetual and announced visual flow where every artist feed the perceptive dialog, in a becoming of style and technique, emotions and solutions, strictly linked with each others in a tactile level, more than a digital one. The meeting has been physical, real about the contents, and that was our point so we’re satisfied and the participants as well.



Elena Vairani: Are there any substantial difference between this edition and the others?

Gianluca Del Gobbo: Yes, there are. The first edition has been realized to

present the FLxER 3.0.1, so structured around it. The project of this year has gone further, not forgetting our software obviously, presented in its new version 4alpha that we're still developing. There was more interest on the artists, most of all audio-video performers. The exhibition divided in two days gave us the opportunity to combine close kinds and create two days stylistically different, giving the opportunity to immerse yourself but also to compare.

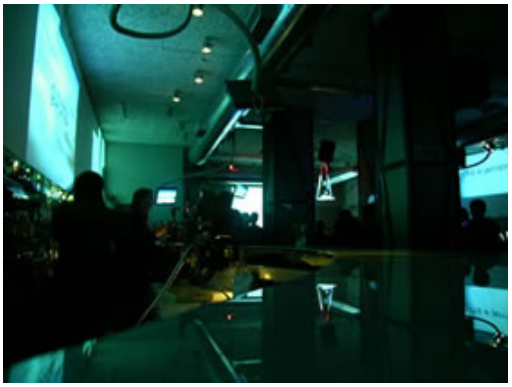
Elena Vairani: Among all the performances during those days, have you seen something that particularly impressed you?

Gianluca Del Gobbo: First of all we've been impressed by the enthusiasm of people who want to express their selves, and that was a gratification itself. We don't want to name an artist in spite of some other because we think it's just a question of taste. Obviously we're impressed by creativity, novelty, fresh ideas and we've seen a lot of that. Talking about the vjset aspect, we've been impressed by the way people with many years of work have worked without any problem at the same conditions of the new comers, in a loyal and constructive way. I don't know if we can talk about new and old school, but there were lots of skilz to fire the retina.

Elena Vairani: Let's talk about the success of the Flxer and the peculiarity of the last version.

Gianluca Del Gobbo: FLxER is born as a game, and the game became more and more interesting as time went by. The first idea was mine and of Alberto Bordonaro (b_muvis videokru and bluecheese project), and in 2001 was presented at the Biennale of Valencia. Then inside the blucheese factory, the console grown up entrust to the experience of the b-muvis videoklan components who made the FLxER a more and more refined instrument. After the clearing of the Bluecheese Factory, the project went on and, thanks to the Flyer Communucation, the website flxer.net has been realized, where a community put down roots and a database of sample started to be composed. Now there are more than 5000 users and 30000 loops.

There are several characteristics that made FLxER successful. First of all we've chosen to distribute it free from the start. With Flash8 we've implemented all the new characteristics of blending and some effects. We're improving the interaction with the user. It will be possible to use more and more shortcuts and they'll be simplified and combined with the use of the mouse, so that there's more control, more fluid and dynamic, to modify the short movies exactly how you can do with postproduction video software. The more interesting aspects are surely the xml recorder who gives the opportunity to record live in a few Kb, the sequencer who moves the FLxER closer to an electronic battery and the broadcast function, who gives us the opportunity to enter the same scene and interact in the creation of an only "coral" composition. We're therefore plan a new project who will be structurally similar to an orchestra of vj who will be able to exhibit in the auditorium all over the world at the same time or in your house alone, without any cost because you will command the projections from everywhere, sending just a few Kb around the wired world.



Elena Vairani: Will LPM have the same organizational structure next year?

Gianluca Del Gobbo: We think we're on the right way, but there are still lots of thing to ameliorate and lots of ideas. The basis will remain the spirit of the meeting with horizontal exchange and not a pyramidal structure.

Elena Vairani: Do you believe there's a formula that allows events of this type, who see a huge participation of artists from all over the Europe, to involve people not expert to promote the vjing reality?

Gianluca Del Gobbo: We think this is the formula that best approach the live video, who gives a time and a space more human to become acclimatized to the myriad of facts that happen every exhibition. We're interested in giving instruments of reading to people who're not in the argument and at the same time give to the more exigent public a moment rich of elements. During the LPM people ringed the artists to observe closely what exactly was happening, behind a keyboard. And there were lots of people who were making question, also because they found answers.

http://lpm.flyer.it/

www.flyer.it
www.linuxclub.it/

www.kinotek.org/

www.besegher.com/pages/monotono_project.htm

Rock-electronica: Les Liaisons Dangereuses

Alex Dandi

Some years ago, during a rock night, I played a sequence of tracks made up of Franz Ferdinand, The Rapture ed Electric Six . After a song of Electric Six ("Danger! High Voltage"), an about twenty year-old guy, approached me and asked me to play rock. Not to play "more rock", but to play rock.

After a first reaction of astonishment, followed the almost sociologic purpose to understand why a twenty year-old boy did not consider rock what I was playing. The tone of the sound didn't allow any doubt: instruments played, true basses, new wave/punk guitars and singers. A sound equipment undoubtedly rock. I thought that maybe the funk of the tracks wasn't attractive to a certain type of rock public, but then ,thinking about Red Hot Chili Peppers and Rage Against The Machine, I had to change my mind. Then lighting, which, as any lighting, is under the eyes of everybody. What didn't reach the ear of that guy wasn't the punk funk factor but the dance rhythm equipment, bpms above 115, or, better, 125 or 135. The dance tendency of those rock songs made them less attractive to a more conservative rock public and meanwhile more attractive to a more progressive dance public.

Sometimes it is difficult to accept that, even in an art such as music, exists so many barriers between listeners, and that music is divided into sealed off places, but it is really like this. It is already difficult to appreciate all kinds of music for the most opened music lover, then think about a popular public in its widest meaning. There's no accounting for

taste in music. And even if every day we try to persuade ourselves that only two kinds of music exist (good and bad music), meanwhile every day each one of us chooses what to listen to according to quite subjective principles.

Rock, which uses the syntax of dance, or, using the origin of the term, those of disco music and funk, is perceived as alien such as electronic (dance or not), which feeds on rock aesthetics and is considered intellectually higher. This is why dreadful and disgraceful terms such as IDM (Intelligent Dance Music) were born in music magazines. Intelligent dance music should be an electronic music with attitudes (more or less pre or post) rock satisfying the desire of culture of a rock public wanting to approach dance sounds without dirtying his hands.

But it would be enough to go back to rock roots to understand that dancing has always been a prerogative of the genre: rock'n roll was the exasperation of rhythm and blues which was, in its turn, the pagan version of gospel, whose singing associated to dancing was a religious rite. All kinds of music in which dancing was important, and all kinds of music born from a single dna black music, tribal music, started in Africa and were deported to cotton fields of America. If only history hadn't a short memory... Masters are there to remind us about that. As George Clinton for exemple.

Clinton has taught us that Parliament would have never existed without Funkadelic and vice versa. Two faces of the same medal: music. Daft Punk with "Robbot Rock" hypothesize a quiet cohabitation between robotic and rock sounds introducing a sampled riff of a funk group (Release The Beast by Breakwater) similar to the most vulgar rock riff of the 80 s ("Eye Of The Tiger" by Survivor) which becomes in its turn a modern house track, a forerunner of the dance top-ten made on rock riffs ("I Like The Way You Move" "Body Rockers").

Daft Punk called the masters of dance in (in Teachers) . They, that had a rock past (as Darlin'), and that in fact were labelled "daft punk" by a review on the late Melody Maker, should rather be called "Daft Funk". It is not just a case that, in a game of cross references, the cover of "Teachers" is the opening track of Nite Versions by Soulwax . A long list of masters of rock, instead of masters of dance, from a group who has fed on the syntax of dance music to produce a rock album (Any Minute Now) and on rock energy to make of it a dance remake ("Nite Versions"). A band becoming a Dj duo, such as 2 Many Djs, that during his dj sets manages to convince us that rock and dance are one single thing.

If electoclash is nothing but punk produced with electronic instruments and punk funk is nothing but dance played with true instruments and a rock attitude, it is then just a question of shape and not of substance.

Some present example? The Bravery, The Editors, Bloc Party, Kaiser Chiefs, Franz Ferdinand : all rock bands feeding on dance syntax in their tracks. Not to mention more explicit examples such as !!! and the cousins Out Hud ? New Yorkers such as DFA (Lcd Soudsystem, The Rapture, Juan MacLean) push the accelerator of electronic music always keeping a definitely rock attitude. The German label Gomma acts in an opposite way: from funk they develop the aesthetics of dance with a rock attitude.

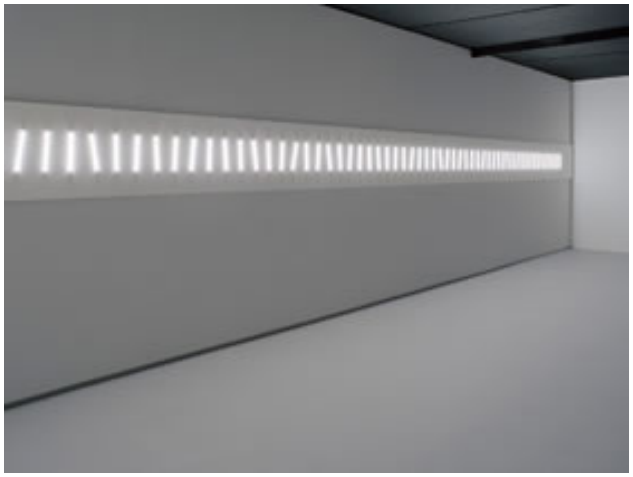
Anyway, extremes meet and the two labels started to collaborate. For instance, Who Made Who , (label Gomma) a band, whose drummer is dj Tomas Barfod , makes of Benni Benassi's dance track ("Satisfaction") what it should have been: a rock track with a riff of a funk metal guitar. Even a label such as Trevor Jackson 's Output doesn't disdain to represent the dangerous relationship between rock and disco with artists such as Colder o DK7 .

Tiga , a DJ with electronic origins, feeds on house sounds but his new-wave root is evident. In his album Sexor , he collaborates with artists such as Soulwax and Scissor Sisters and sings covers by Nine Inch Nails and Talking Heads. Talking Heads and

The Clash, or, if you want a more underground level, Liquid Liquid and The Contortions had already said all that had to be said on contaminations between disco and rock. If you think it over, bands much less nobles such as The Kiss, already had their “I Was Made For Loving You”, among the astonishment of hard rock fans who considered it sacrilege this approach to disco music. How did you say in that time? Ah, now I remember “Disco Sucks!”.

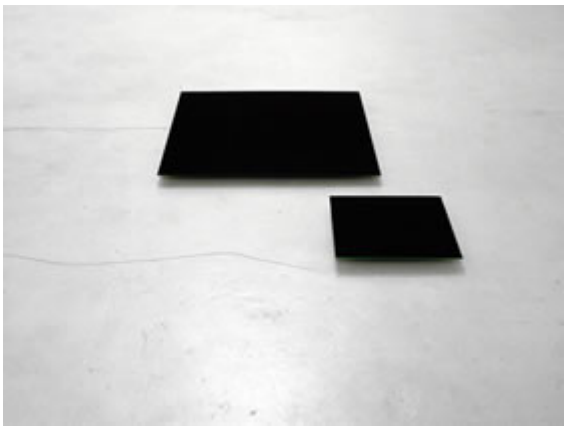
E/static, Sound Art Gallery...and Much More

Luca Bergero



If music has the possibility to release itself as it likes in the ambient where it's proposed, sound art on the other hand has a strong and rooted relationship with the space where it plays. This is an absolute fact, even if lots of people often forget about that. It's one of the strongest and interesting theme of the debate between attentive listeners, artists and insiders.

In this contest, one of the greatest role is therefore covered by art galleries, where works born, evolve and find the visibility to the public. In Italy there are just a few galleries who've always been attentive to value exposed works in relationship both with the public and the fruition space of the work. I had the pleasure to ask some question to Carlo Fossati, director of the gallery e/static of Turin that, during the years, has turned out to be one of the most interesting realities in Italy. The level of exhibitions and projects exposed is always high, related with the sound art, but not only that, as its founder and director says. A path that's often difficult, that of e/static, full of satisfaction and difficulties, following a utopian dream still after seven years, who's preparing for a 2006 of changing.



Julius:, "2 x black" , 2001

Luca Bergero: How and which are the aims of the e/static project?

Carlo Fossati: How everything starter it's a long, long story, too complex to tell in a few line. The aims: first of all I wanted to create something that

didn't existed, that I in person felt the lack of, "a space dedicated to the art of the present time", as our headed letters still say, near our logo e/static. The name itself it's a program, a sort of neologism, formed used two existent words with precisely meanings. *Estasi* (ecstasy) from the Greek *ekstasis* that meant the fly of the soul out of the body in opposition of *stasi* (stasis) from the antique Greek stasis, that suggests a situation of immobility, opposite of the ecstasy. I see these two words as elements of an osmotic relationship. Ideas are actually dynamic, elusive. So sometimes we need to stop them, even if for a limited period of time, in a form or situation defined, in relation to the space where they're found.

Luca Bergero: E/static born from the conversion and architectonical revaluation of an industrial complex in Turin . Looking to the contrast between the decadent buildings out of the gallery and the internal reborn of the expositive spaces I felt a positive sensation. How much is important to use spaces with historical and morphological characteristics you have?

Carlo Fossati: I search for this space for a long time, without even know what I was looking for. But when I first saw it from the outside, with those huge windows, I suddenly understood it was the one I was for me. Choice confirmed by all the experiences I lived during these years, every time naturally and every time differently from all the others. We have to consider that this type of industrial spaces, built up during the first decades of the last century, was created to give as much natural light as they can to people who worked there. They had a huge volume, in a simple way, with huge windows on the walls and skylight. Things that work even in a different application, as an exhibition of contemporary art. And this way of building up the structure guarantees the best conditions to realize works or performances with a large sound part, thanks to an optimal acoustic, most of all on bass and medium frequencies.

Akio Suzuki, 'analapos', 2003

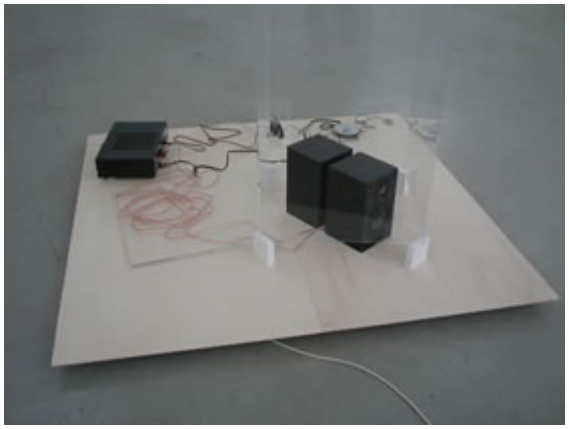
Luca Bergero: During the last edition of "Artissima" in Turin , e/static was present with works of Steve Roden and an important installation of Hans

Peter Kuhn. It's been considered one of the greatest stands of the event. Can your dedication to art based on relationship between sound/image/ambient be your strong point?

Carlo Fossati: I think that during the years a sort of automatic association between the name of the gallery and the term of a visual and sound research is getting more and more common, so there's a particular attention on our works. But I'm not sure this is just a good fact, as people could see e/static as a specialized space for sound art. I'd like to avert this, because I don't want to feel limited. I'm interested in everything I like and everything that gives me new stimulus, I promote them, even they sounds or not.

Luca Bergero: Sound art works often require to born and develop in a precise place. As a gallery, you propose both works conceive for you and for other galleries. Is it better to recreate the feelings given by the place where the work was born or let the reaction of the work in a new place come out itself? Is it more significant the flexibility of a work to adapt to different places or the ability of a place to adapt to different works?

Carlo Fossati: Another complex question . It hasn't frequently happened that e/static proposed works ideated for others places . In any case they were related with the space as they were completely new works and they created an autonomous system, somehow unrepeatable This is not a space-container, it has no vocation to be something like that, I think, and I absolutely never used it this way.



Paolo Piscitelli, "cores mix1 , 2001

Luca Bergero: What's the relationship between the Italian sound art and the world one? Do you see an artistic growth inside our country?

Carlo Fossati: Two questions, one answer: I do not really know! This expression, so repeated, that I always use with caution, is all about to loose its original meaning (supposing it had one) because it is assigned to many different things. I think we're looking at something already happened with the "conceptual art". In the early 70 s the expression was created to identify the work of a restricted number of

artists that have lots in common. Than it was used more and more out of a turn, until the inflation and then the collapse and loose of meaning.

Luca Bergero: If the circuit of the sound art is dominated by "big names", how much important do you think the valuation of emergent form of expression are? How does young artist have to relate with galleries?

Carlo Fossati: Do you really think that the "sound art circuit" is dominated by "big names"? Couldn't it be that these "big names" are the only who can be in this category, and the young maybe should not even take care about this? I work both with "historical" artists as Julius, Kuhn, Fox, Suzuki, and young artists as Roden, Piscitelli, Yui, Petitgand. It's important to me not to care about generation gaps, and when it's been possible, I established a connection between the old and the young, in a community ambit and in a performance. Results are usually quite satisfying. The "piccolo concerto" (little concert) of Julius with Miki Yui last April is a clear example. In a few months a cd of the concert will be available . Anyway, I think that an artist should be truly shrewd in choosing the gallery to expose in. It should known.

Christina Kubisch, “Kopenhagen”, 2004

Luca Bergero: As director, do you think that the interest for sound art is increasing among an heterogeneous public or is it still related to experts?

Carlo Fossati: Considering the public of e/static initiatives, I can say that some shows have been appreciated by our affectionate visitors, those who follow our activity from our start. Then our public has increased, always appreciating the exhibition proposed. Talking about the experts Who are they? Not many of them have thrown their selves into this new art, not even relevant here in Italy ! Maybe they thought about a curiosity, an exhibition of cultural snobbism that would have set in a while But since collectors started to buy, since exhibition started to be more and more popular, then they wanted to judge and understand without know.

I though esteem Daniela Cascella as critic, for everything she did, everything she wrote and everything she’ll do and write. She’s informed, rigorous, sharp in judging and observing. She’s so serious, that she’s different from all the Italian critics and editors, they are young or not.

Steve Roden, “moon gatherers”, 2002)

Luca Bergero: Which are the principal difficulties and the bigger satisfactions in the management of e/static?

Carlo Fossati: The difficulties are many, they never lacked, they will never lack. And the engagements that must be taken in order to try to resolve them are too many, and continuously increase. Satisfactions are rarer, obviously, but real and true. I just hope that difficulties do not prevail on satisfactions, in order not to break off that equilibrium, often tenuous, who allows you to go on. I can say that the biggest satisfaction is to state that e/static is still here, after

seven years, and still growing. But the fact that this project started, that something almost utopic is still living (I started everything without any certainty to succeed, lots of people expected a failure) is the greatest satisfaction, enough even if alone.

Luca Bergero: Can you anticipate something about the activity of e/static in 2006?

Carlo Fossati: Akio Suzuki in February/March (exhibition inside the gallery and a route outside, in the city); Christina Kubisch in April/May; Dominique Petitgand in May/June. After the summer it's the personal second of Miki Yui , and then we'll change space, always in Turin , but in the Aurora district. It's time to change, to find new stimulus and give a new form to the e/static activity. Not a revolution, but a re-foundation of course!.

Paavoharju – Yha Hamaraa (fonal 2005)

Simone Bertuzzi

It will be a passing phenomenon, a momentary tendency, but there is remarkable a productive underbrush within the ambit of new-folk, that demands continuous attention and analysis. Fonal is a recent discovery, simply fantastic label, that encloses a sort of Nordic hippy community, a detection that slowly blooms in the international panorama.

The captain of Fonal is Sänpäkkilä, aka Es, quite famous for his apparitions for German (K-RAA-K)3, not new in this context, and of which the optimal Sateenkaarisuudelma deserves a note, but who would need some more space for being analyzed. Fonal is actually active since 1995, born in Tampere, Finland, where it still resides, publishing several Finnish bands that cross ambient, experimentation and a hybrid vision of POP folk psychedelic.

2005 is the year of the publication of an exemplary disc to understand the poetic of Fonal, called Yhä hämärää, recorded by one band from the north of Finland , more precisely Savonlinna: the Paavoharju. For sure one of the best disc released this year, as much of the international press said. Yhä hämärää is a magical disc, possesses an absolutely singular, expanded ambient but also concise, lo-fi and freak. The Paavoharju does not hide their religious inclination, also through the lyrics, in Finnish, but of which you can find the translations in English, completely perceivable in the songs and the religious choruses, and in the charming singing, always present, nearly charming indeed.

We contact Lauri Ainala, spokesman of Paavoharju, with which we exchange some questions and opinions about the musical and cultural influences of the band, and of their imaginary and visual approach as well.

Simone Bertuzzi: Which is the background of Paavoharju? I find multiple influences in your last album Yhä hämärää… Which are your favourite listening?

Lauri Ainala: When a church is full of people, young and old, singing the same hymn and everyone sings in a slightly different manner or velocity, there's a sort of ambient unique and incredibly fascinating. I love melodies and lyrics of these hymns as well, so plenty of life and feelings. Old Nintendo videogames, C64, Amiga, Sega Master System & Megadrive, Super Nintendo have a wonderful music that we listen with pleasure. We've also listened lots of "tracker music" of 1989-1995 and artists like Purple Motion, Skaven, Dizzy and some more famous "tracker musician".

I always try to keep my eyes and my ear open to find new interesting sounds, imagines and everything could be relevant. I listen to everyday sound, sounds from the nature or from the animal, sounds from the cars. OST and television music influence our subconscious, and our subconscious itself is the source from where our music comes. The following bands/musicians inspired in some ways the creation of an original music, richly imaginative, with strong sentimental aspects: Joose Keskitalo, Es, Boards of Canada, Michael Jamson, At The Gates, Bin3333, Xinlisupreme, The Shadows, The Beatles, Tapio Rautavaara, Tero, Mr. Oizo .

Simone Bertuzzi: I surely find all this components in your music. But I also feel oriental/Indian influences in the general mood, through the melodies, in the songs. I find a sort of special tension between localism, strictly connected with your country, and something that travels to the opposite sphere of the planet, India maybe, as I was saying before.

Lauri Ainala: Actually, as none of us has seen the movie Bollywood, listened to oriental music and not even visited India or some other oriental countries I can surely say that we didn't noticed that our music included this elements until someone said this (I don't remember who was the first). I think that the way Jenny sing has in its nature (she's hundred per cent self-taught singer) some oriental magical influence [oriental magickk]. Jenny has surely listened to some world music, but definitely not oriental, except Akira, Neon Genesis Evangelion, Serial Experiments Lain, Princess Mononoke and some more. Maybe she's been influenced in part by these sounds I'm not sure. But it's interesting how our music includes so many stiles that make it so unforeseeable, mysterious and attractive.

Anyway almost anyone noticed that Jenny do not sing in all the songs of Yhä hämärää that have a feminine voice. We have another female singer, her name is Soila Virtanen, who did a great job in the songs Ilmaa Virtaa and Vitivalkoinen!. Both Jenny and Soila (also known as Sy or Mayhem), are special individuals, whose personalities come out during their performances. The biggest influence of Soila is Diamanda Galas, a black metal singer, moody and vampiric, that encloses the relationship cruelty/beauty of life. The voice of Soila will be present in the future it's a promise!

Simone Bertuzzi: There's a track I'm pretty interested in, On Yhä Hämärää, that gives also the title at the album. I find its incredible ambient absolutely perfect made. I'd like to know something more about its creation. It seems coming from a religious hymns recording. Moreover, you said that you're always listening to nature and city sounds. Do you record them as well?

Lauri Ainala: Yes, On Yhä Hämärää mainly comes from recordings of religious hymns. There are several parts taken from MC 30-40 years old and some other come from personal field recordings realized in West Finland churches. There's a fragment of a melody played by my brother Olli and a sample of our Grandpa singing in the 70 s. He died in the '74, I've never met him. Obviously there are lots of little details hidden in the track

that can be heard by themselves. It took me two year of work to create Yhä Hämärää, I had lot of time to develop until its final form but I can't remember all the material I've included.

Talking about your second question, I'm not used to field recording, because I always forget to take my recorder with me but recently I bought a digital camera that gives me the possibility to record sounds and I've already recorded some good material.

Simone Bertuzzi: I've seen the Fonal showcase of the last Sonar festival edition in Barcelona . Every live set (Es, Kemialliset Ystävät e Islaja) had a visual support built with an only overhead projector, coloured sand and water. All these elements, combined with some candles on the stage and the musicians created an very comfortable ambient exciting. Can you tell me something about your visual imaginary? I'm fascinated by your "domestic" images, referring to the back of your album, but also some portraits on your website.

Lauri Ainala: The images you're referring to are not planned by real situation. We lived in harmonic and ethereal places, so the images can't be nothing but beautiful and plenty of mystery. These pictures have been taken by an old friend, Juho Pitkänen, who came to Tuote, an old abandoned fabric of diaries that we occupied, during the summer of 2004. The old window that appears in the back of the album Yhä Hämärää is a part of a house infested by the spirits, where the "Denzos of Savonlinna" (Greets fly to J-Karjalainen, Kuisma e Morgan Kane) lived.

---

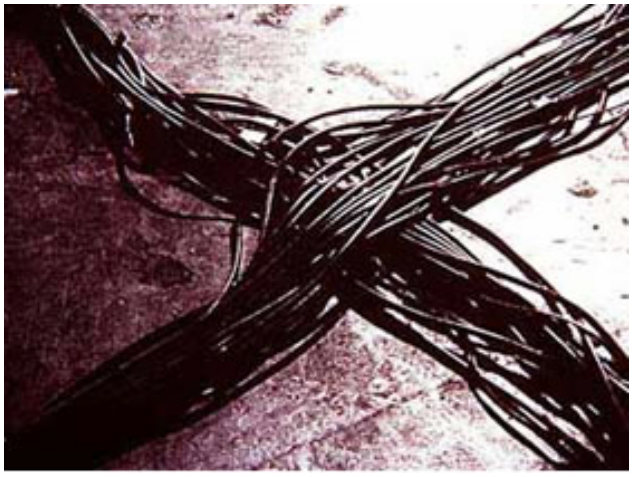
www.risonanza-magnetica.com/articolo.php?id_sup=01&id_eti=173&id_prod=808

www.paavoharju.com

www.fonal.com

Troyano: Critical Chile Near At The Future

Lucrezia Cippitelli



Troyano is a collective of independent Chilean artists from Santiago, which organizes the cultural activities relative to art and technology.

The collective participated at the VII Video and New Media Biennial (18-27 November 2005) critically attending the section dedicated to New Media and organizing an international symposium. Their project is called Elena in the honour of the virus which installs itself in a hard disk and erase its data. This project wants to give a critical picture of cultural, critical and artistic production which in the last ten years has been consciously relying on technologies.

They want to propose in the contemporary Chilean society a debate on the "creative" use of media in opposition to a purely economic, utilitarian and commercial vision of technology diffusion. Chile has been in close commercial relationships with Japan, Taiwan (and now China) for decades, it's an important copper producer (the copper is a fundamental component to produce technology) and it has been always projected to a reliable and dynamic "modernity" (but also neo-free trader and reassuring for Western Countries) so the critical position of the Troyano group is an unfounded position.

But taking sides for a critical and social use of Media is a resolute and radical position to take in a Country which has just come out of the ten years Pinochet's Dictatorship. A Country which is still guided from the same military dictatorship bureaucracy, it has spent the last ten

years in a pitiless privatization of the social state (like Argentina), and it has not legalized abortion yet (and it obtained divorce in 2004 only). In Chile contrasts and conflicts are still radical and they are often simplistically worked out in the dualism “Official nature” vs. ” militant revolutionary Pan Americanism”.

The interview of three of four components of this group (formed by Ignacio Nieto, Italo Tello, Ricardo Vega ed Alejando Albornoz) can be described as a collective reflection on the troyano’s experience at the Biennial.

L.C.: Why did you decide to participate as an artists’ collective by proposing an attending project?

Ignacio Nieto: It was an emergency: since now there were no New Media geography in Chile . Everything started at Rosario , Argentina , where we participated at a festival dedicated to new media. We became aware in our Country there were no specific interest in this subject. We participated at the Biennial as a collective to show some contemporary cultural practices related to new technologies.

Ricardo Vega: in this Country despite a huge electronic and digital instruments commercialization there are no awareness of the possibilities these new technologies offer. On the other side of the government idea of innovation and progress (Chile is the Latin American state with the biggest number of internet connections, more than Mexico) there’s reality: this country doesn’t produce technology, it just it. What kind of dialogue can we have with technology if we just use it?

Italo Tello: In our Universities there are multimedia labs but we have not a great technological awareness. Nobody wants to know how a machine is built and developed, there’re no academic courses about it. In addition there are no New media local cultural referring. Students of art study Picasso and Duchamp, they are not interested in studying technologies because – unlike Argentina – artistic academic courses don’t gaze at Net Art, Hacking .

L.C.: Do you know something about last years international debate on these “new” artistic practices?

Italo Tello: Here in Chile artistic referents are mainly theorists and artists who worked during the 70s and the 80s.

Ricardo Vega: There are more skilled persons but they are “isles”. It’s difficult to incorporate and spread the theme of technologies in the contemporary art debate and its critics. I’d like to underline also our interest goes beyond art: I’m a designer but I’m interested in these practices, in these new hermeneutic models and communicative paradigms in the society. At collective level not only at the individual level.

Lucrezia Cippitelli: you said Chile is investing a lot of money in technology. Some stops of the Santiago 's subway have a Wi-Fi free internet access (not even Paris have it). You also have a New Media Biennial which has come at its 7 th edition (14 years of activity!). So what's the matter?

Italo Tello: There's no will to go beyond consumption. As a collective we'd like to show that even the least economic investment, if it's a logical investment and you really want to communicate something, can make incredible things happen.

Ricardo Vega: We are Latin America 's pioneers as regards connectivity but we don't know how to use it. The New Media Biennial is an example of this. It has been a Video Biennial since last year and even now it remains a kermis dedicated to video. There's no adequate content on the container. The official infrastructure proposes a technological improvement without substance, it's just a commercial method to advertise the idea of a "developed" and "advanced" Chile it doesn't exist.

Lucrezia Cippitelli: …and even "democratic" and "trustworthy"

Ricardo Vega: …and on the other side there's the society that doesn't take advantage of this "development".

Ignacio Nieto: People want to buy the super expensive last mobile model and then they don't know how to use it. It's just a status. Historically Chile has developed an important avant-garde musical production. Electro acoustic music in Chile has a fifty year history . It's a circuit which is very close to technology production and engineering studies but it's a very exclusive circuit: pioneers of these experimentations built up themselves the machines they work at. Computers with a 7kb memory

Italo Tello: As Ignacio was saying here if you visit a very poor house in a very humble area you'll find they have a huge TV or the last mobile model. The problem is they doesn't use it as a means of expression and critic of the system. Chile is divided into two parts. There's a Chile that has developed a critical and expressive language deriving from Pinochet's dictatorship and they resort to the aesthetics of barricades, to the themes of contra-culture , *desaparecidos* , politic and suburb. On the other side there's a generation who's grown up with Mtv, Nintendo and videogames.

This generation has no referring persons. In Chile there are not critical referring persons who analyze New Media cultural production.

Lucrezia Cippitelli: Is there a Hacker community?

Italo Tello: Yes, there's but it's completely involved in hardware and software building up. Hackers here don't make politic, they don't build up communities.

Lucrezia Cippitelli: A definition of New Media.

Ignacio Nieto: It's not easy to give a definition of New Media. I find this name very commercial, a melting-pot od different practices.

Italo Tello: It's a standard term, it's wrong to connect it with computer only. Every epoch has its new media, it's not correct to give this term a strict significance.

Lucrezia Cippitelli: Why did you chose to present yourself as a collective? Where does the idea of a virus come from? How did you chose artists?

Italo Tello: At the Biennial we attended at everything concerning New Media. We wrote a summon and we divided it into three themes: Net Art, Software Art, Tactical Media. We also included some experiences that

are working with new technologies from a social point of view. For instance the pirate television channel Señal 3 that broadcasts from its quarter la Victoria or the Software Libre Association.

Ignacio Nieto: As a collective we worked as archivists. At this moment a critical work on new media would be too pretentious and complicated. As regards virus, virus is a code entering a computer. We found its name in the McAfee archive of virus definition: there were funnier names but we chose "Elena" because it fitted our collective name Troyano and Elena of Troy. The characteristic of Elena's virus is it installs itself on the hard-disk of a computer erasing all its data. We wanted to install ourselves in the Biennial erasing its presupposes and re-writing a new story of it.

Lucrezia Cippitelli: I think the mostr interesting aspect of this experience is the building up of a network among persons who had the possibility to present their works, met and share their ideas, skills and resources in a very less academic way. How are you developing in the future the work you started with this project?

Ignacio Nieto: First of all we got to put the editorial material we developed during conferences online.

Italo Tello: We have to capitalize everything we said and heard and record it in a catalogue or a DVD which will become the missing New Media local referring.

Lucrezia Cippitelli: What are in your opinion the best results of Elena's project?

Ricardo Vega: The existence of a practice, a way of acting shared among persons with completely different origins. We know we use instruments which aren't stable yet but now we know we can work together. I also think the hard-disk re-writing was positive.

Lucrezia Cippitelli: I think the Elena's project had the positive effect to connect at both local and international level music, free software, activism and cultural critics.

Italo Tello: Someone said we're pretentious and too elitists, that our proposals can't get a wider audience. Now I can say we showed it's not true.

Lucrezia Cippitelli: In your opinion are New Media are an important communication and expression possibility and potentiality for the so-called developmental Countries?

Ricardo Vega: We only talked about very elitist practices in the ecosystem of a Southern Country. I'd be very interested in analysing the possibilities beyond "media centrism" elitism.

Italo Tello: The access theme is central. I work at a public school at a very suburban area of Santiago , a very poor and problematic area and I teach music to children. A national project realized the set up of multimedia labs: dozens of computers connected to internet. I realized that the teacher who has to form the children is regularly outclassed by the children. They are incredible.

Ricardo Vega: …in a Country where there are the Wi Fi in the subway and the New Media Biennial.
Ignacio Nieto: Here's a metaphor on Chile : at the Biennial they installed on fake raw wood tables a very scenographical series of Sony Vaio Laptops. This area was called Media Lunch. Here computer were chained to tables and personal computers didn't have internet connection. In a Biennial dedicated to New Media .

---

www.t-r-o-y-a-n-o.cl

www.bienaldevideo.cl

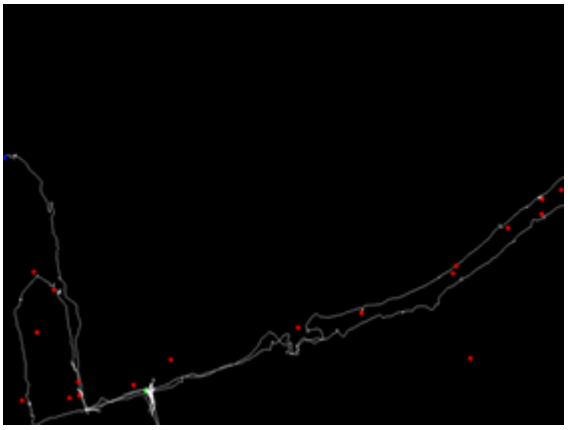
Historical Memory And The City

Lucrezia Cippitelli

Santiago, Santiasco, Sanhattan: The capital city of the most westernized Latin American's country is very far from that kind of Eurocentric idea of a Baroque and decadent Latin town full of picturesque people. It's a consumerist-oriented seven millions inhabitants' metropolis far from European and North American's idea of a South America made up of natives, poverty, social fights, and red dictatorships (the same as military dictatorships).

Chile has apparently solved its hanging problems with Pinochet's dictatorship (1973-1990) and after many years of a transitional government and a decade of privatizations (with the consequent dogmatic approach to the marvellous things coming from the foreign countries: starting from private undertaking which bought all country's infrastructures which once were state-controlled) is now the leading country of a developing continent.

The Video and New Media Santiago Biennial appears in this context as the exact representation of the new modern and reassuring identity construction of the country, which wants to go beyond recent history to welcome a technology and market economy present. So besides video reviews coming from the whole world the Biennial presents hyper-technologic "products" sponsored by Sony without dwelling upon social and political use of new media (see the interview to the Troyano's collective). So Chile is now acclaiming a present made up of future, evolution and novelties without reckoning with history, with a still narrow-minded society (divorce has been just legalized, abortion is still a taboo subject) controlled by the same juridical and political structure created by Augusto Pinochet after his violent coup d'état. Constitution, legislative and political system and bureaucracy are still the same.



But something escaped the *mainstream* and kind of illusory mechanism of the Santiago New Media Biennial. The project Troyano:Elena presented a project of Chilean historical memory recovery based on the interwoven use of a web site, satellite transmitters, an historical research, a group of researchers of the Universidad de Chile, and two Italian artists/activists. So the operation called Memoria Historica de Alameda is a research on Chile recent history presented in Santiago 's public spaces through different media.

Targets of this operation are the city's inhabitants and the project official web site users who can see a series of multimedia materials recalling the Chilean capital recent history. The chosen public space is Alameda street , the main Santiago 's artery now unsuccessfully renamed Avenida Libertador Bernardo O'Higgins . In Alameda street there are the main edifices of the city, for example the presidential palace, the Moneda , sadly known for the aerial bombing of 11 September 1973, when the legitimate president Salvador Allende was killed and Pinochet took the power.

Memoria Historica de Alameda was projected and realized by Netzfunk online project self-defined as a "electromagnetic network of lost artists aimed at producing and distributing subversive instruments and materials" in collaboration with the University of Turin, which between May and July 2005 developed the Laboratory of Gentle Aesthetics and Technology , at the Doctorate of Philosophy, Aesthetics and theory of Art of the Universitad de Chile .

But how does the "locative media" project Memoria Historica de Alameda work? In collaboration with the students of the Doctorate of the

Universidad de Chile they researched and archived a series of multimedia materials (videos, pictures and voices) on Chilean dictatorship period, found in public or private archives (films, environmental sounds, records and interviews to activists of the Fronte Nacional, the coalition supporting president Allende).

These materials were then assembled and presented by means of a GPS satellite coordinate along Alameda street . The persons involved in the operation had a sack provided with a satellite reception system, earphones, and a palm and they can walk on Alameda street enjoying multimedia materials automatically downloaded on their palms (through the GPS system).

With Memoria Historica de Alameda the city becomes a flowing sensitive and "historical" space. This way history gains a present consistency and becomes a warning for the future as the authors of the project underline.

So this is a very ethical and social project that uses technologies (usually aimed at controlling) to build a physical and mental space where History becomes a present condition and it should give food for though to every social individual to face that incongruence that are very difficult to solve, even the election of the first Latin America's female president (the socialist Michelle Bachelet, President of Chile from 15 January 2006) is not enough.

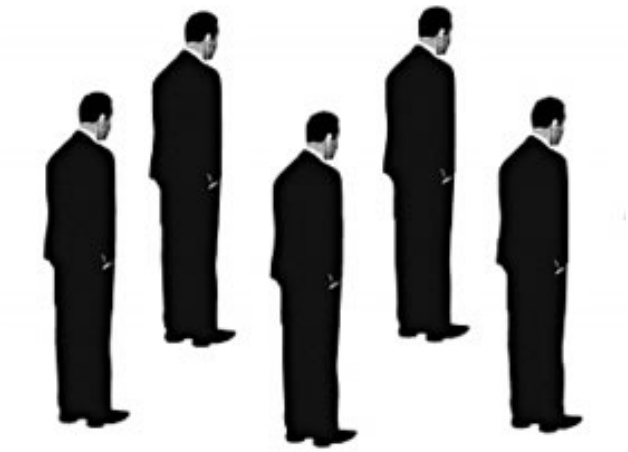
---

www.netzfunk.org/

www.memorialameda.cl/

Gwei, Against The Nice Dictator

Marco Mancuso



Can a dictator be nice, make people trust him and have an unambiguous face? There are a lot of answers to this question and honestly I would be embarrassed if someone asked me to give a precise answer. In real world is difficult to find a person who's got these characteristics but in virtual world it's different.

After a short reflection it's easy to pick out the well-known and super widely-circulated online search engine Google as the number one claimant to the role of Great Dictator of the Net. It's true the Californian online search engine is not the only It business corporate pursuing aggressive development strategies and having successful partnerships in all around the world stock exchanges. But it's also true that there are at least three factors distinguishing Google from its direct competitors: it has a clear and clean image, its services are powerful and beautiful and its business in focused on advertising.

Google is a unique and kind of alarming phenomenon: it's the only internet subject, which knows how to gain the approval on a determined online content with a basis of calculus algorithms and ranking strategies developed in compliance with totally autonomous criteria.

A monster like this couldn't leave some of the most enterprising protagonists of the international media activism cold. People who have often fought for a democratic and transparent use on the Net. I'm talking about the Austrian duo Ubermorgen (Hans Bernhard and Lizvlx , the first

one is also the founder of the Etoy group. Together they are authors of projects like Vote -Auction of 2000 and Injuction Generator of 2002) and of the GWEI – Google Will Eat Itself project developed in collaboration with Paolo Cirio (a member of the epidemiC collective and author of historical projects like the biennale.Py virus) and Alessandro Ludovico , founder and director from 1992 of the web site and magazine Neural .

The name of the project itself explains everything in a practical way: if Google seems to be invincible and too big to be defeated the only way to stop it is to exploit its dynamics until it eat itself buying quotes of its shares (managed by the GTTP Ltd. [Google To The People Public Company]) with the money earned by its online advertising. This project is a conceptual work of art, which were created to induce everyone to a deeper reflection on trick hidden in the pixels of one of the most widely-spread in the real world virtual subject.

Mk: Talking about Google you define it as (I verbatim quote) "a form of dictatorship in the net economy" and you very well describe it as a "world of (technical) efficiency and richness (of contents and services) and obviously speed, a shining world starting from the interface design to services like News and search images." At the same time Google it's undoubtedly a monopoly in the High Tech world and that it's acting as a real (and virtual) corporation. What's your opinion about Google's success and its communication strategy towards other search engines or It multinationals like Microsoft, Aol etc

Hans: Google used the knowledge of the economic avantgarde of the internet. Second runners up always have a serious advantage over the pioneers. They efficiently put together a technical high-performance invention and a super clean business model. They had the best product at the right time. But mainly they just profited from the crisis of search engines, the blown energies and visions and the fucked up business plans. Until today they stayed upfront as the leader of the pack the competition has underestimated the importance of search – the key interface to accessing information online: Just think about the

Microsoft/Netscape browser war instead of fighting the much more important search-engine war.

Alessandro Ludovico: Google is simply the best.

Paolo Cirio: Google is a parasite of an obvious software algorithm indexing the web. The technology that Google uses must be in the public domain, similar to the main Internet protocols & standards.

Mk: In your presentation you very well describe another hidden and complex mechanism: Google's database that works to collect andarchive users' personal data which is one of the most efficient internet profiling way. Do you honestly think Google can sell these data to other companies for its marketing strategies?

Hans: No, i don't think Google will sell the data. Because they already sell the data, but not as raw data but as advertisment knowledge. Google needs a lot of data in order to generate more money in their core-business field: Advertisment. And thats what they do best right now, and thats why GWEI Google Will Eat Itself is targeted exactly at this core-competence and not at search-results and/or other semantic-poetic bullshit.

Paolo: Yes, the data mining is the next big business of digital communications. Indeed the crossing of data from our behaviours on search engines, web sites visited, shopping with electronic payments and tracing of our mobile devices, will be the boom of smart marketing; and the end of privacy. Google already know everything about our life by analyzing our queries on their search engine and going through our private message on the Gmail service. The only way to avoid this process is to do strange things and to behave highly unusal. The more noise you inject into their data base, the more difficult it is for them to understand who you are. To to be free means to be unpredictable.

Mk: You write: “Goole’s position is predominant when it starts a new business with a new service”. You say Google’s effect is “trying to make people appreciate its new business to make it immediately get a dominant position”. Can you explain me better this concept? You think Internet is really a copy of the “real world” with the same analogical dynamics and where the most important subject can make people appreciate something? It’s a little bit frightening

Hans: Right, Google work themselves and buy themselves into a new online-business field on a regular basis. By doing so they automatically become the leader of this new field. They either buy the number one company or they develop the best service around. That is the Google strategy. The problem is, they actually do deliver quality, but at the same time they build monopolies in a very agressive way. And this is not because there is no competition but the glue to a lot of their activity is advertisment and this is their core-competence.

Alessandro: And it’s not supposed to stop, so better react than being alarmed.

Mk: How can Google be really dangerous in your opinion? I mean, do you think Google and the other online infotainment big companies will use and manipulate our knowledge and free information like big television companies do?

Hans: Google says they are just serving information. With this mentality they decide on what results we get and therefore what we see on a daily basis. If they were more open and honest about their position, we could deal with them, but they either either not conscious about it or not willing to do it. Therefore my proposition is to turn Google into a governement controlled public institution: The "buerau for search-engines and digital intentions" (BSDI) would be the name of the department within the United Nations. Alternative to that if Google and ist Shareholders oppose to this idea we could force the whole Google staff to a daily dosis of LSD to create massive chaos that would probably serve the purpose.

Alessandro: It really doesn't relate to tv. Let's think how the internet works, or study its basic evolutions in the last decade you'll see how it's completely different in its dynamics. Google understand this very well.

Paolo: On the Internet the people have the power. So Darwins law of adaptability to the environment of a technology or a corporation is determinated by what the people like. I hope that with GTTP. Ltd. Google will become OpenSource and self organized by the community – in a very democratic way similar to the Internet.

Mk: Let's talk about your project. Can you tell me how and when has it started?

Hans: Google Will Eat Itself and it's mechanism was officially released March 3, 2005 in Johannesburg, South Africa and in Bari, Italy. The process of

creation started at the Read_Me 2004 software art festival which was held on the 23-27 of August 2004 in Århus , Denmark . So the incubation process took us more than half a year to focus on the core-principles of Googl, to reduce, to remove all interfering material and to piece together the story. Then in March the actual programming and the production started and the first version of the Web-Site went online April 3, 2005 and the first Google-Share was bought April 19, 2005. The first Exhibition was at The Premises Gallery in Johannesburg , April 2, 2005. The first informal emails to opinion leaders around the world were sent out right after the release of the Web-Site during a 2 month period. The first official press-release was issued December 26, 2005.

So GWEI was practically non-existent, at least officially, although we received a honorary mention from the Prix Ars Electronica, a Rhizome.org Comission, featured on runme.org the Software Art Repository and are nominated for the Transmediale Award 06 and the Viper Award 06. One of our main tasks parallel to running the online project is to transform material from and about the piece for gallery and museum exhibitions. GWEI is a highly conceptual piece. The visualisation of Google Will Eat Itself through diagrams was practical explain the mechanism and represent the whole project in a pure & aesthetic form. A minimalistic visual approach to a minimalistic business art & lega art project. The use of the overhead projector -each projector is individual in color and intensity of light- brought a sensitive do-it-yourself light-sculpture into the white-cube. . www.gwei.org/exhibitions – www.gwei.org/diagrams

Mk: you talk about hackering Google's self-reference and acting as parasites working against Google's strategy to appropriate users' contents and money returning back to publishers small quantity of money earned with Google's advertising services. How did you technically work on GWEI? Can you explain me how does it work?

Hans: It works as simple as the concept is, thats also the reason for it's technical, business and media success. We use a series of about 40-50 Google Adsense-accounts. These

accounts enable you to carry little Google advertisments on your web-site. Each time one of your visitors / users clicks on one of the advertisments you earn a small amount of money. Now Google has a nice information- and accounting system where you can see statistics and your account balance. They pay you by check or bank-transfer on a monthly basis. With the money we earn from these Adsense-accounts we regularly go and buy Google-Shares we currently own 40 Google Shares (it's hard to say how much that is worth because the Google Share is highly volatile). Now how do we get enough clicks on our advertisment to make money. Paolo Cirio [epidemiC] created a network of semi-intelligent robots. Each time someone visits one of our many public Web-Sites (i.e. ubermorgen.com), the initiation-robot Al-Munba'ith ("one who lies") jumps into action and starts a complex manipulation by talking to Alexander", the triggering-robot, activating some of the hidden web-sites and their Google advertismens.

Usually Google detects fraud very fast and early, but we created a human-machine network. Google Will Eat Itself works by using a social phenomenon rather than depending on a purely technical method (for example a simple click-farm). Because of this social dimension empowered by technology, Google is not able to fight GWEI and it's franchises by using their regular counter-fraud methods.

Paolo: The software I developed is a set of robots that work on a large network of web sites. In abstract it is a generator of human behavior, and it is activated the moment someone visit one of our "catch" web sites, so when it is triggered, it does clicks and impressions on hidden phony blogs with AdSense banners. Each time someone visits a web site of our network, s/he doesn't see a banner or have visual feedback from the site. S/he just reads the content, but covertly the robots work simulating real unique humans, the source being a real unique computer with a real unique connection clicking on a hidden network.

Mk: How can publishers and users enter your network of hidden web sites and how does GTTP work?

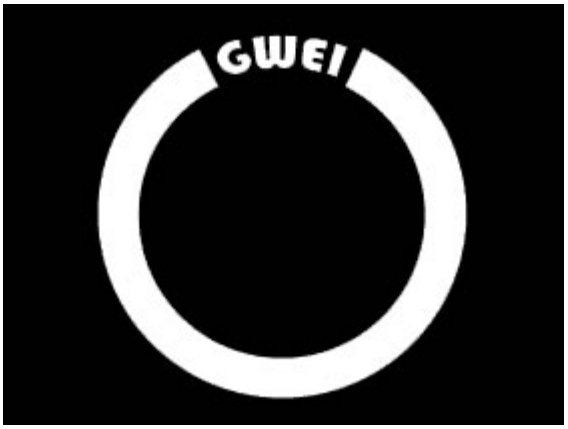
Hans: We work together with publishers and artists individually.

Anybody interested to collaborate can contact us: magazine@gwei.org . TTP Google To The People is very simple you just go to the Web-Site, fill out the form and wait until your Share-Certificate arrives through the postal services. This may take some months, because we are not issueing yet (official launch of the company is June 2006). – http://www.gwei.org/gttp - http://www.gwei.org/forum

Mk: How big should this network be to destroy this complex mechanism of global advertising (I red something like 3.443.287.037 millions of years)

Hans: I am not good in math, all i know is that we have to create of global movement of GWEIs and we have to stay fast and flexible, like the Giant itself. Google is moving steadily, they split their Shares, they buy and sell companies, they stay on top of things by being hyperactive. Because we are a conceptual art piece, it is much more important to infiltrate the minds of the people, to screw around with the perception of things. Quite a lot of people think Google Will Eat Itself is a fun project, a good laugh. Yes it is but at the same time it is basic research: Soren Pold is correct: "This is indeed cybernetic critique!". We are looking for the intellectual and conceptual boundaries. By simplifiying we transfigure the complex mechanism into a comprehensible code.

Alessandro: If you keep in mind that this is a conceptual art piece, it can change the world (as any other conceptual art piece), no matter how many million years it'd take. – http://www.gwei.org/text



Mk: In your web site there's a very funny section dedicated to the letters Google receives. What's your impression and opinion about it?

Hans: These are standard anti-fraud account-closing letters. Google behaves like VISA or Master Card in dealing with fraud. They know they have to accept a certaub amount of fraud, they fight it as hard as they can. Although we now hear that click-fraud go up to 30-40%, which would render the Advertisment programs obsolete. The Google letters are just [F]originals (forged original documents) claiming authenticity by originating from a Google account – announcing the termination of one Adsense account. –

http://www.gwei.org/googleletters

Mk: Do you think a dictator can be funny? Do you think there's a parallelism between Google and for example the Italian Prime Minister Silvio Berlusconi?

Hans: By being entertaining. The best dictators arer the best entertainers, the best choreographers of spectacle. Think about Germany or Italy 60 years back in history. Silvio Berlusconi is certainly not a great entertainer..

Lizvlx: I guess dictators are not funny by intent, but merely by being ridiculous. Google itself is not ridiculous, but the way Google represents the digital world. If Berlusconi is just as well ridiculous when he is representing I leave that up to decide for our Italian partners .

Alessandro: Oh, sure. There are rumours that a small firm (the name is still undiscovered) controlled by one of the many Berlusconi's owned companies, is developing the code of the next AdSense upgrade.

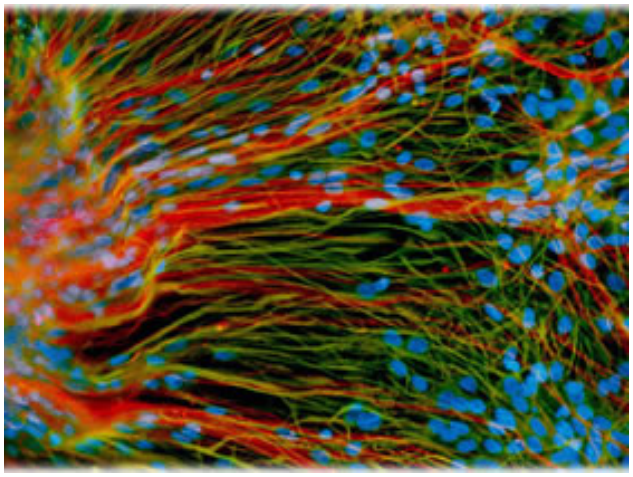
Paolo: Yes, both are funny only in order to bring consensus. But Berlusconi has the fashion of a evil dictator and a genius of scam. Google, communicates trust and fun to the people by a good and honest image of themselves. Both have the monopoly of information.

---

www.gwei.org/index.php

Biological Memories And Artificial Memories

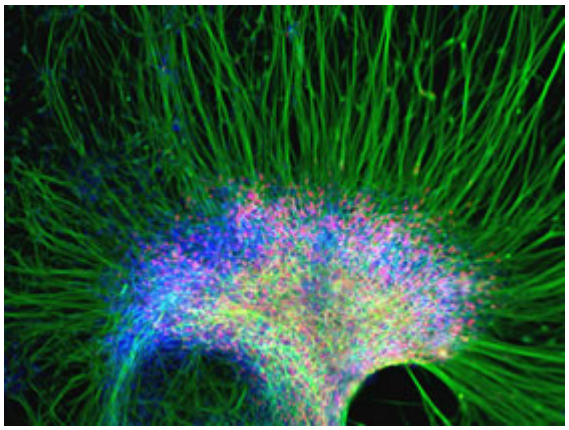
Gigi Ghezzi



After more than ten years since the official born of the Internet structure, the concept of memory togheter with computer is now common, so that is now acceptable a sort of analogy between human brain and computer, considered as a sort of electronic brain. In this analogy, Internet is a net, its function is to produce a collective intelligence, but also to keep a universal memory.

Stanford Encyclopedia of Philosophy define memory as “a label for a diverse set of cognitive capacities by which humans and perhaps other animals retain information and reconstruct past experiences, usually for present purposes.” There are some common aspects between human and technological memory, expeciialy considering the inner processes, like co difying the information that have to be memorize, their keeping and how to make them present in mind.

If human memory is more than important for our own I, the identity and consciusness, tecological memory is also necessary for the computer, because its aim is to activate everything. For example, the first operation of a computer is starting reading the Bios (basic input output system) from a given point.

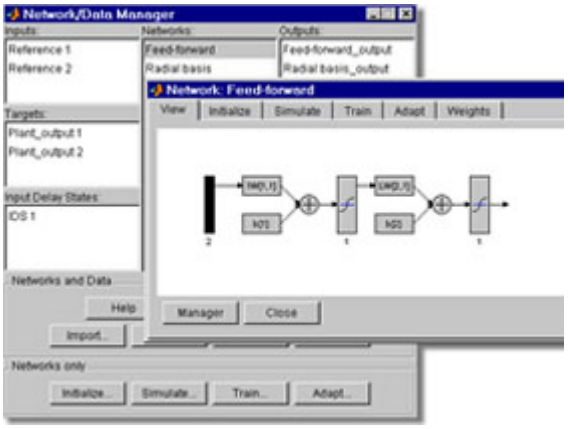


For its precision and its ideal capability of recovering the data, tecnological memory is better than human one, but they have not to be considered in comparison, but complementary.

Human memory is much more powerful when the information is

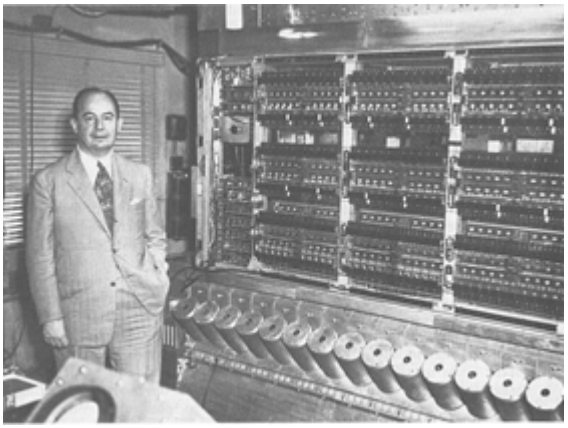
memorize without a define path, like a software and the registration of that operation, because the human memory recognise not only the physical expression of a meaning, but also the meaning expressed by emotions, impressions, concepts, mental rappresentations and facts. Many theories said that human memories automatically select, optimise. And it can use with all this operations analogy and association between informations.

All that we said concerne our pc (or Mac), but we know that le challenge of create an articial mind begin with the Second War (from Alan Turino, and then ufficially in 1956 from John McCarty, at the Congress on Artificial Intelligence at the Darmouth College in Hanover, New Hampshire) from the progettual area of Artificial Intelligence, creating a sort of curiosity towards informatic science, that will end into the cognivistic psicology.



One of the most important concept of the Artificial Intelligence is “if I am able to define the computative operations that create intelligence, theorically I am able to recreate a mental activity on every support, mechanical or electronical ones.” (Roberto Marchesini in “Post Human”). In this thesys, taken to the excess, brain is considered just as an algoritm, when, as we said earlier, the memory process uses different input (emotional, sensorial and conceptual ones), automatical selection and a neuronal substratum, that come from the evolutiv process.

he main problem is to give asubstance to mnemonic process of the tecnological mind and put it in a place able to adapt it. This is the challenge of a certain research, connected to the AI, but with a different direction. It is the research on the aritcial neural net (McCulloch and Pitts, Rosenblatt), inspired by the natural ones in our brain, but with different functions. With a bottom-up approach, using the capability of knowing new functions not programmed in the system, they were able to solve complex problems, problems that computer with a huge AI were able to solve, like sounds and images not involved in the original algoritm.



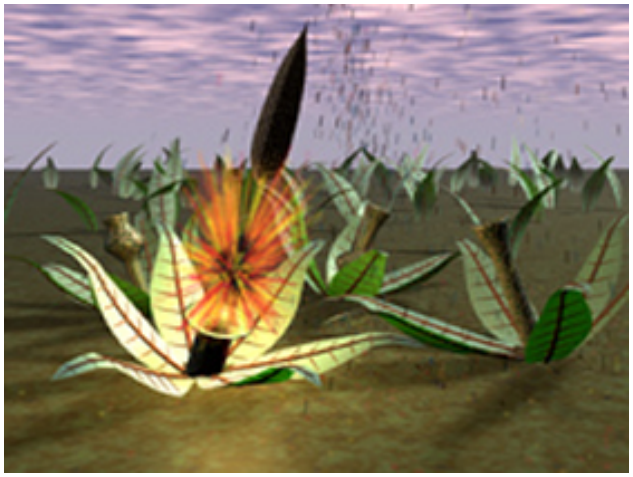
become? Will it be still a computer, maybe with a new kind of memory, after that ones created by Von Neumann? There are also doubt about the conseguences, because when we memorize a file we don't think that it can change, like it happen in the human memory, able to recreate and actualise the memeory.

The main problem is structural. What can a computer with this memory

http://plato.stanford.edu/entries/memory/

Digital Ecosystems To Click Capacity

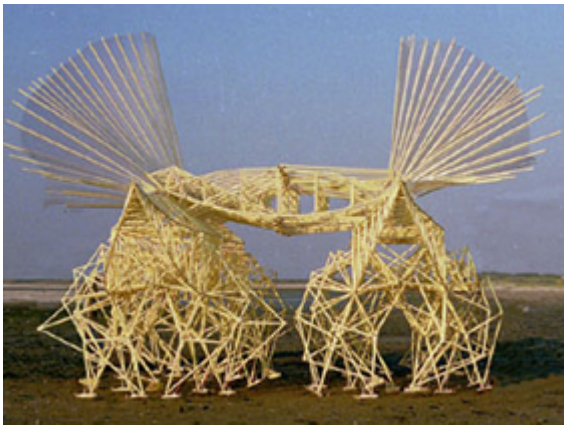
Teresa De Feo



You have certainly heard about the singular convergence between evolutional dynamics and informatics. Probably you're not stranger to the definition of Alife (see the article of Luigi Ghezzi in the last number of Digimag 10_Dicembre05-Gennaio06), of artificial life, and maybe even the one about the genetic algorithm. Let's talk about the possibilities of application of the evolutional rules, or rather behaviours who implicate adaptation and auto-conservation, in creating artificial system able to auto-rule their selves, grow up and evolve autonomously as a natural system.

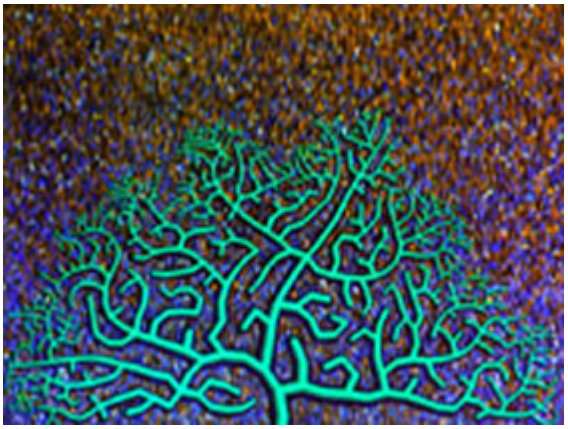
Scientists, biologists, engineers work hard on this project, as they found in this direction a big opportunity, both from a theoretical point of view, to go deeper and deeper in the acknowledgement of the evolutional processes, and from a more eminent practical point of view, to ameliorate the services of our technologies, hardware and software. But there's a novelty. This research doesn't seem to be an affair of big brain, but suitable for everyone. The project Darwin@Home throw this provocation.

Born on the "shoulder of the giants", referring in particular to Thomas Ray and Karl Sims two gurus of the Alife and the firsts virtual ecosystem, Darwin@Home is trying to create a network of digital ecosystem on planetary scale. The novelty and the objective of the project is the observation of evolutional processes in a virtual ambient allowing everyone to interact, contributing to create the ecosystem itself and its creatures.



The hypothesis behind the project is that the space of computation of a computer is in this moment, or in a while, sufficiently rich and complex to support a simulation reasonably reliable of the processes and products of the evolution. The bet is to multiply independent groups of work, that will build up new platforms of experimentation to test this hypothesis.

On the website Darwin@home.org it is possible to visualize some platforms already realized to get a clearer idea of what's the meaning of elaborate a virtual ambient who can develop on its own. Most of all they're simulated ecosystem habitat of singular artificial creatures . You can follow its birth, its morphological evolution, the passages of its growth to a progressive improvement of their service, to the struggle for the survival and the transmission to their Children of the evolutional conquests.

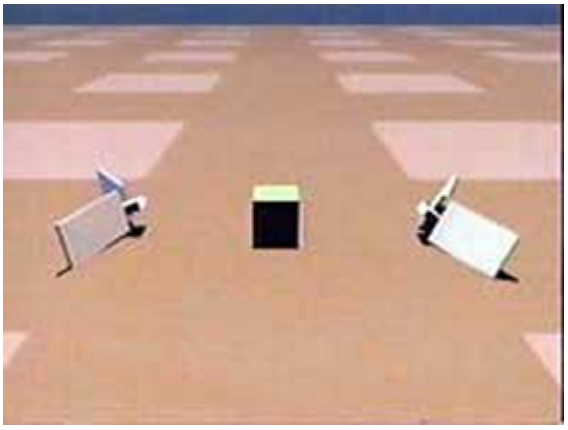


Fluidiom realized by Gerald de Jong ,

one of the highest supporter of the project, provide the evolution of flexible structures who have the possibility to become creatures who are even able to walk. The idea of Gerald is to consider each of these elastic intervals, who will compose the creature, as a muscle animated by cycle of random movements inside an established range. Some simple initial rules will entrust the software the autonomy (this is in a few word what "genetic algorithm" means".

Every user is invited to follow the evolution of the software as in a sort of bird-watching or with a click to explore the habitat. But the soul of Gerald and the Darwin@home addresses to the boldest, to those who want to actively participate to the creation of new creatures and the enrichment of the complexity of new platforms. You have all the rules explained.

Another platform possible to visit, or use on the website dedicated to the project, is Sodarace a forum of exchange and discussion of constructors of robots realized through the program Sodacostruction of Ed Burton based on the use of the application of artificial intelligence. The aim is to compare the results of the users and improve the knowledge and the possible developments of the A.I.



As you probably understood, the character of Darwin@Home is amusing and participative, and the project aim to light the serious and technical weight of questions that seem adapt only for experts. This spirit hi haired by the revolutions of big pioneers to a more capillary diffusion of the results of the research, spirit of sharing, research of multysubject.

Darwin@home has a younger character younger than its project mother Biota.org , fundamental knot in the network dedicated to the natural and artificial evolutional research. Biota.org surely deserve a visit. You'll find the first virtual ecosystem and exposed those fundamental questions that everyone should ask itself. But this is another history .

---

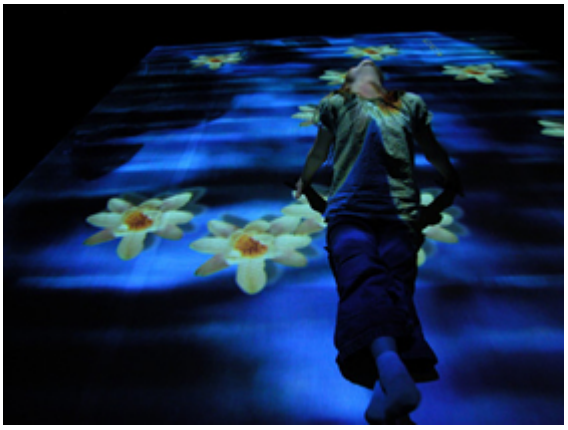
www.darwinathome.org
www.biota.org

Free Minimal Interactions

Massimo Schiavoni

The real strenght of the Teatro di Piazza o d'Occasione, founded in 1971 by Leonardo Toccafondi and then again in the 1979, is to create and use scenaries, images and materials always new and spectacular, developing lights, perceptive esthetic education, movement, colours, graphic signs and digital interactive technology.

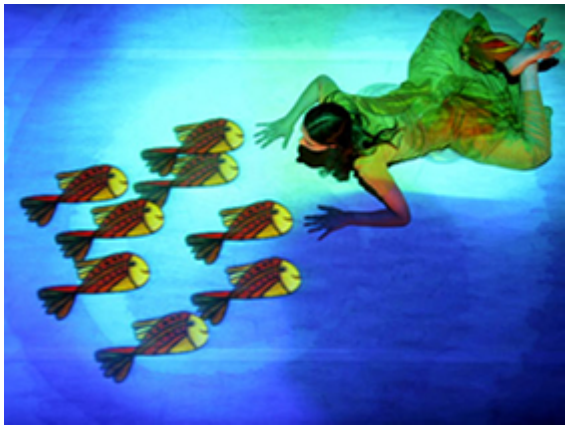
This theatre is part of that Performing art that focus on the audience, making it fact. It makes a traditional scene a multimedial habitat and, leaving us free to move, it allows us to interact with the minimal elements that surrounds us. The audience has an important role, it is the audience that define the existence of the show itself. We are ready to follow and respond to every input, we are aware that we are into the rappresentation, and we can lose ourselves in these scene, where instinct and narration can take our fantasies, and that is the strength; changing, being part of a creative and ludic dimension.



This idea started with Piero Giraldi, that 35 years ago with Macchine per discorrere used the interactive system, , like Studio Azzurro, Robert Cahen or Mario Canali. These interactive experience have a sensorial enjoyment. In fact, in the recent works of TPO the main aspects are the sensoriality, the surprise, and games, and the idea of fusion between artist and audience and body and space. These interactive works let us know our reactive effects, and surf like on the net to create new emotions and feelings.

This work started in 2001, when TPO, directed by Francesco Gandi and Davide Venturini, abandoned the classical idea of narration and developed a experimentation about new digital languages associated to music, dance, poetry, cooperating with artists of every nationality. The elements of the visual, sounding, tactile language that are characteristic of the shows are now disintegrated and re-elaborated in scenaries opened to different contaminations. Using this approach, company created the concept of CCC (Children Cheering Carpet) interactive theatre.

This is an interactive space where actors and children can interact through a dancecarpet with 32 sensorial pressure points. With this high technological scenary, the company created a trilogy about garden. The Japanese garden, the painted garden (inspired by the Kurdish ones), the Italian garden. The CCC format let TPO realize original shows, appreciated by kids and adults all over the world.



The painted garden is a garned created by painter Rebwar Saeed, in which colors and shapes of oriental gardens meet and follow each other. On stage two dancers invite the audience into a virtual space represented by a carpet on which are projected 4 interactiv ambients: yellow garden (land), blu garden (water), green garden (leaves), red garden (Love). The blue one is also the last one.

In this February the company is going to perform several times : the Japanese Garden at the Spleen Festival in Graz (Austria) the 5 th and 6 th , the Painted Garden at the Biennale Festival in Venice the 23 rd and 24 th . From March the 6 th , there will be the Italian Garden at the Teatro Fabbrichino in Prato.

In this show, children live a journey into colors and shapes. On stage two dancers dance into the different paintings, each one of these has a living game ambient. In this exploration, the dancers invite the audience on the garden/carpet, where stones, flowers, soil, water, animals suggest a physical and sensorial relation with space. In this high tech scenary, audience has to live easy and moment after moment a game action based on a tactile relationship with images and sounds. The gardens are an aesthetic experience and help children and adult developing a primary approach to theatre, movement and contact with art.

The Japanese Garden is a sort of novel. Lakes, stones, paths, lost steps, zen garden and other scenary followed a code artistic idea, focused on recreate artificially an ideal landscape. It's made of five little sensitive garden, each one of these is an exploration, sometimes individual. Each one of this ambients develops a theatral action, based on the perceptive relation with natural elements. The gardens, made of images on a white carpet, suggest games, create a dynamic contact, communicate like a visual poem throught images and sounds in real time. There are no rules, times or correct ways of interpretation.

CCC is a special place where is possibile to know some wonders of a Japanese garden. In the beginning, an actress tells a short story about the origin of the Japanese Garden , the invite the audience into the scenic space. The children sit around a big white carpet. On this interactive carpet a dancer open, step by step, five garden: water-lily garden, grass garden, singing bridge garden, flower garden and sea garden. The carpet has sensors activated by pressure of body. When the dancer ends his dance, he let the children in this

ambient in silence. Children explore the space by themselves, looking for images, sounds and surprises. Moving, children create little dances, participating to an imaginary journey and living an amazing experience. .

The italian garden will be the next show of the TPO. Created as a metaphor of the classical worls but also as a place of surprise, the Italian garden is a living art piece that from the Reinassance is changing shape. The aim of its beauty could be limited only to an aristocratic fun, but in the audience it shows wider projects, becoming an intellectual game.

Labirynth, statues, water games tell us stories that let generations of (rich) children imagine, that create their dreams in this natural and secret stage. Trhought theatre, today this exclusive scenary is open and its beauty are available in an interactive show, inspired by some historical garden in Tuscany : Villa Gamberaia, Villa Reale, Villa Schifanoia and others.

---

www.tpo.it/

Tmema, Amplified Reality And Interactive Gesture

Marco Mancuso

They have developed many software and interactive machine, generally connected with gestures and drawings, expanding reality, with the dialogue between technology and human, but also with fun, of the audience at their shows or art exhibitions.

They are Tmema, the artistic duo of Golan Levin and Zach Lieberman, absolutely famous in the new media art world, moving easily between art shows of electonic and modern art and the fake underground scene of the audiovisual contamination festivals. From Messa di Voce to The manual input session, from Drawn or Scrapple and DianItones, all their projects had a high artistic level, but exploring the most complex paths of the machine-human interactivity, devoted to an high aim of audiovisual emotion and research of the non sense.

For this, and also many ather reasons, Golan Levin and his former student Zach Lieberman are considered as two of the most innovative electronic artists from critics, audience and other artists. Two designer-artists that mix this two roles, creating a brand new figure, but also appreciated for its ability and artistic sensibility into the world of communication and industry. I spoke with them at the last RomaEuropaFestival.

Mk: Hi guys, happy to have the chance to speak with you. I had the chance to see your show in Rome a couple of

weeks ago; would you like to describe your projects, Scrapple and Drawn?

Golan Levin: Scrapple is a performance in which objects placed on a table are interpreted as sound-producing marks in a musical score. Put another way, the Scrapple software scans a table surface as if it were a kind of music notation, producing music in real-time from any objects lying there. The system uses a variety of playful objects, such as windup childrens toys in order to produce constantly-changing rhythms.

Zach Lieberman: Drawn is a performance which presents the myth of ink, which is painted on a page, coming to life and interacting with the outside world. It's one part audio-visual performance and one part magic show.

Mk: Why, with the Tmema projects, are you interested in audiovisual live performance starting from drawings or live paintings, more than computer graphics or digital animation? Which kind of research are you following in the last 5-10 years?

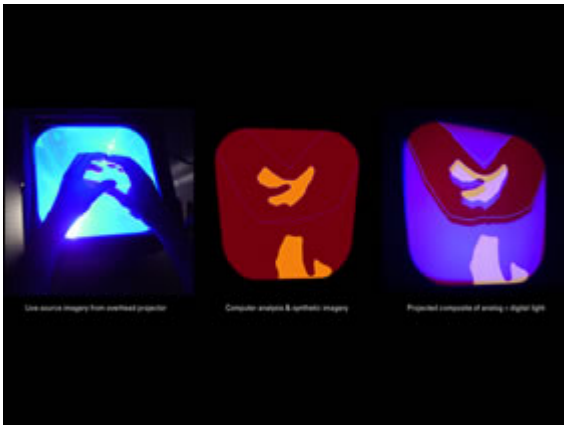
Zach Lieberman: I think one important starting point for the Tmema projects is examining the boundary between the real world, with all of imperfections and dirt, and synthesized computer imagery, with its pixel cleanliness. We like the tension created by mixing the two, to create essentially "augmented reality" works. We start with the mark or the hand or the voice and we find playful ways to extend and enhance them, and in doing so, make the implausible plausible.

Golan Levin: Gesture is the common starting point for music, painting and dance. Our core intuition has been that an audiovisual performance ought to be able to use a single gesture to create both image and sound.

Mk: How much the concept of "interaction" is important, in order to make a link between performer-people-technology? I'm speaking about your last projects, but also projects like Dialtones for example, or Messa di Voce, or others I'm forgetting now…

Golan Levin: I would say that the concept of "interaction" is absolutely central to our work, since this is the kernel which defines the character of the energy flowing between the instruments we make and the people who use them. I like a certain quote by Myron Krueger, who was one of the first people to make interactive artworks back in the early 1970s, when he said that "response is the medium" – meaning, it's not about the image or the sound per se, but about the way that these factors respond to a person in an interactive setting. Actually I think our Dialtones concert – this was the performance made through the ringing of the audience's own mobile phones – might be an exception to this, though, since the interactivity with the audience was much more subtle, and diffused across several hundred people.

Zach Lieberman: And an important point about interaction, which is elementary, is this: it has to be fun for us. If the project is fun for us – and we know this because we will find our selves spending hours playing and tooling around – than that spirit will be conveyed to the audience in the performance. For an interaction to be fun, it often has to be expressive and malleable, or just engage you in some unique, peculiar way.



Mk: How important is the concept of "real-time" and "simultaneous action of image and sounds"? Why is so much importance and attention given today to real-time actions insted of pre-recorded images and sounds? It's seems we have now understand which are the real possibilities of the machines and we need to "humanize it", to consider again the performer as a prime actor of his performances.

Golan Levin: This may be something of an over-generalization, but I think that the use of pre-recorded materials on the computer is a throwback to an older way of thinking about media, a way of thinking which comes from the era of film, video tape, and vinyl records. There are tons of great

movies and songs out there, but when we play them on the computer, we're really just treating the computer like a fancy kind of VCR or CD-player, when it can be so much more than that. The real contrast to this point of view can be seen with computer games, especially very simple ones like Tetris, which are always changing in response to the user's actions. The idea that a person's experience can be constructed in real-time is a very powerful new paradigm for media. There are lots of well-known examples of this now in gaming, but too few which encompass more poetic ideas.

Zach Lieberman: I actually disagree with Golan about pre-recorded media and its potential, and I think that there are many projects that could take this idea of the computer as a type of VCR and turn it on its head, to great effect. One of the motivations in creating Drawn, was to examine how live video could be manipulated and synthesized in real-time. I think there are radical things that could be done with pre-recorded media as well, it just that often the work places too heavy an emphasis on the act of filtering (ala photoshop) and operations which are not specific to the material, instead of developing custom solutions for custom content. This is, I think, more a limitation of the tools, and not the content. Some people are doing great work with pre-recorded media, two of my favorites are Dietmar Offenhuber (http://residence.aec.at/didi/) and Sue Costabile (www.orthlorng.com/sue/).

Mk: Why, in your opinion, you are still famous in audiovisual performance meetings and in the same time in galleries and museums with you generative art paintings an works? Do you separate your work and your "creativity" in front of different situations, and how do you decide to work together or separately at some projects?

Golan Levin: Our process is very organic and depends on the specific idea and situation. Both of us are artists as well as designers, which means that sometimes we prefer to work on our own ideas, and sometimes we enjoy the challenge of designing interactive projects for interesting clients. Many new-media artworks can only be developed in

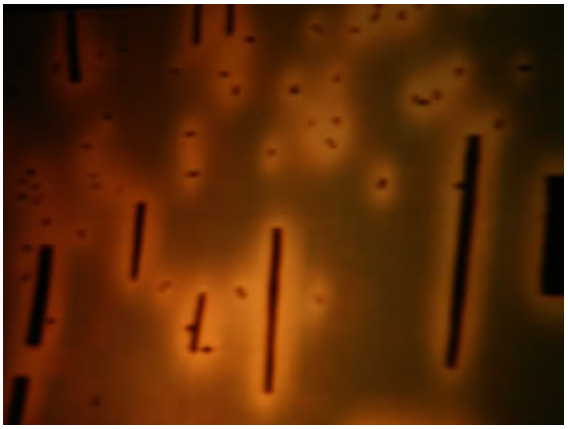
teams because of their scale and complexity, but it's also fun and important to make projects as individual creators, because it helps us stay in touch with our own curiosities.

Zach Lieberman: We now also try to aim even higher and lower on the spectrum. Some of the projects and performances we enjoy the most are for small crowds where we are totally unknown, while at other times, we enjoy working on completely over the top, large scale installations with huge budgets (such as http://www.aec.at/sap_web/de/index.htm). I think as creators, this mixture of extremes is good for kee pi ng flexible, and kee pi ng flexible is the key to staying creative.

Mk: Do you think that generative art could be a link (more than other electronic disciplines) with the world of contemporary art today? Something more comprehensive for institutions, something similar to a modern art product and, for this reason, easier to push in the art market? How is your experience with Whitney Artport for example?

Golan Levin: Casey Reas has been exploring this idea very explicitly. He's been researching the swirl of ideas regarding generativity that spread through the art world in the late 1960 s, ideas that were shared between the Conceptual/Minimal/Fluxus artists, like Sol LeWitt and On Kawara, and the early computer artists, like Kenneth Knowlton and Manfred Mohr. Many of the early computer artists are just now being 'rediscovered' and accorded recognition in the so-called contemporary art world. Christiane Paul, who curates the Whitney Artport, has been an important champion of their work, and also of the newer generation of artists who are indebted to them. I think it remains to be seen how commercial galleries will accommodate generative art and other new media, but it's probably inevitable. Steve Sacks, from the Bitforms gallery, is one of the first people to test these waters.

Bill Dan (www.rock-on-rock-on.com/)



Mk: What is an artist for you today? The man using a software to create sething beautiful or the man working on code/softwares and machines? There are some differences in your approches?

Zach Lieberman: Artistic expression for me is research and design into the human experience. We get asked a lot about software, but I actually think the most important software are the concepts and ideas which underlie the artworks, not the technical tools that were used to make the pi eces themselves. I often respond that we need to talk about the word Program with a capital "P" meaning the overall system of ideas behind projects, not just the instruction sets for a computer to follow.

Golan Levin: There are all kinds of artists and many of the best and most sensible ones don't use computers at all. One of my favorite artists is Bill Dan, who just stacks rocks in a pile.

Mk: And, how do you consider yourself and your work in front of a what is consider today as "the aesthetic of the machines"? Do you think, in other words, that "the digital could really express itself" like something similar to an artificial intelligence artist?

Golan Levin: Currently I think the loudest voices defining today's media art are the corporate agendas of companies like Adobe and Macromedia. It's challenging to make something personal with such impersonal and brittle materials. Some artists have begun to search for solutions in the recently forgotten past, like Cory Archangel and Jacob Ciocci, who have rediscovered the beauty in "obsolete" computer technologies. Of those artists working with the latest techniques in generative software algorithms, it seems to me that very few have been

able to twist the medium into a significantly personal form, though Karl Sims, Jason Salavon, Casey Reas and Marius Watz are important exceptions who have succeeded at this in different ways. But if you're asking whether an artificially intelligent pi ece of software could, up on its own, develop a unique artistic viewpoint, well – I think this is still several years away.

Zach Lieberman: Or may never come at all! In my opinion, it starts and ends with people. People have been using machines to express themselves from day one, and will continue to do so in the future.

Mk: And, in conclusion, which could be the next development of art and aesthetic of new media in the next future, in your opinion? Do you think that it could be a real revolution (like that of this years of computer and internet art) starting from the machines directly, like a artificial intelligence scenario?

Zach Lieberman: I think the best thing that will happen to new media, in the near term, is the addition of new voices and approaches, and what this may bring to the field. As universities and institutions embrace more so the practice, newer voices emerge and add to the overall dialogue. Because there are more voices, discussions and arguments, the overall work improves. As the overall work improves, the work grows more accepted by these institutions. I think this won't happen in the form of revolution, but I do think we are in the midst of this type of transformation period, and I eagerly welcome it with my whole heart.

Golan Levin: You seem really keen on artificial intelligence! I hope that humanity can somehow just get back in touch with our own.

---

www.tmema.org/

Artistic Deviations And Net Comparisons

Beatrice Ferrario

Deviant ART (DA) is an art-oriented web site. It's a virtual art gallery where artists expose their digital works and chat with users. It's even a work place, where young promising artists looking for gigs can be noted. It's a social place, where you meet people, you can criticize and fight and you grew up. It's also a political place, where you can talk over public morality, the law on copyright and sometimes censorship. It's a community with all the merits and deficencies of a small social system. On line!

The young photographer Echomrg has been a DA member for 5 years, he entered one year after the creation of the deviantart.com web site. He talks about this network, its dynamics and expectations through his virtual artist direct experience.

Beatrice Frerrari: What's Deviant ART for you?

Echomrg: There's not a single way to define DA. DA has hundreds of thousands of subscribers and users, it's a so much wide and complex reality and it's very difficult to determine what it really is in a certain moment. It's a constantly developing and changing structure based on its artists' community.

For me it's mostly a space of confrontation where I can show what I create (mainly photographs) and where I can look for spurs, critics (sometimes insults) that gives me the possibility to grew up as a photographer, to improve my knowledge and talk over my works with people who share the same passion as me. At the same time it's a place where I can look for inspirations and come into contact with different styles. It's a little bit like exposing your works of art at an art gallery and then walking along the exposition corridors chatting with visitors. Some of them will give you a good idea to improve your work; some of them will want to show you one of their works hoping you'll suggest them something.

This is my interpretation, the way I use the web site. There are as many interpretations as the number of users: there are well known artists looking for a place to meet other artists and others who use it as a portfolio; there are students of art looking for gigs people wrote a lot of "treatises" – from the sociological type to the satirical one – on the stereotypes of this web site's users!

Beatrice Ferrario: Who are the network founders?

Echomrg: it"s not an easy question. The web site was created by Scott "Jark" Jarkoff and Matthew "Matteo" Stephens , but it was initially linked to another site involved in music founded by Angelo "Spyed" Sotira ,

who's now the DA president and who claims he's one of the founders of the web site.

Last year there was an internal community movement stirred up by the Sotira & Stephens' decision to expel Jarkoff from the administration of the web site probably because of some arguments they had about the commercial nature of the site. This caused a strong reaction from the community that protested supporting Jakoff: users created ten thousands works of protest and they wrote an infinite number of messages to answer to the declarations of the remaining administrators.

Beatrice Ferrario: What are in your opinion the positive aspects of DA?

Echomrg: The community gives its opinion to all the decisions on the web site administration. The protest against Jark's exclusion is an example of it. Then you have the possibility to meet and take inspiration from people of all around the world. A prosaic but not negligible aspect is the web site is free. If you subscribe you can access to advanced functions, but both subscribers and users have the same services at their disposal.

Beatrice Ferrario: And what about the negative ones?

Echomrg: Negative aspects are the same negative aspects of every community: There are open-minded persons and there are some persons who're only looking for verbal fights where there's something which doesn't correspond to their vision of reality.

Another problem is the commercial nature of the site and the American legislature: to avoid problems on the publication of material that can be considered as obscene, the decision to remove a work of art is at admins' discretion and nobody can raise any objection. This sometimes can degenerate into censorship.

Beatrice Ferrario: Persuade someone to join you!

Echomrg: If you're looking for a reality where you can set your creativity free, where you can meet persons of all around the world who share the same passion as you, DA is the right place.

---

www.deviantart.com

http://echomrg.deviantart.com

0100101110101101.org, Experimental Fake Movie

Monica Ponzini

There's a new movie coming out or maybe not. It's the European answer to American spy-stories and action movies. It has a captivating title: United We Stand; it is directed from a new talent and interpreted by Ewan Mc Gregor and Penelope Cruz. Are we sure about it? There is a great deal of advertising in specialized magazines and a lot of posters in cities like Barcelona , Berlin and New York . The film has also a web site. But where's the movie?

The movie doesn't exist as well as the Nike's project to customize and rename Nike Plaz a well-known Vienna Plaza and as well as an artist called Darko Maver as well as the www.vaticano.org web site two artists interested in the media dynamics made us believe it and we believed it.

United We Stand is the inexistent movie we're talking about. It's the nth project revealing the unreliability of media in an era of real-time communication and real life-video. Through a very professional web site, pay-bills and advertising they have started up a real interest in an unreal object. They have also monitored the "media answer" by putting a series of video cameras near the posters in Barcelona , Berlin and New York to catch people's reaction. This experiment became an exhibition and we met Eva and Franco Mattes a.k.a. 0100101110101101.ORG in the occasion of the exhibition opening (this was a unique event for an Italian electronic artist) at the New York 's Postmasters Gallery .

Monica Ponzini: First of all where did

the United We Stand idea come from?

01: we are captivated from pop culture like anyone else and the cinema is now the most popular and recognizable way of communication. We tried to imagine the symbol of Europe in a pop context replacing the American flag with the European one. The result is hallucinating, almost ridiculous. Let's think of Jasper Johns' flags and of other classical American symbols like Mount Rushmore . Why American patriotic iconography is commonly accepted while a European one appears ridiculous? Because are we immune to patriotic extremisms or are we victims of an inferiority complex?

Monica Ponzini: How did you build up the project at media level?

01: we worked as we were producers studying a commercial campaign. So urban massive campaign of bill-postering, a web site using the same rhetoric and aesthetics of cinematographic web sites, advertising on specialized magazines and a viral internet campaign through web sites and blogs.

Monica Ponzini: media sabotage is your strong suit: what do you think now about your authentic web fakes like the Nike's Ground or vaticano.org?

01: There are no fakes but fake attributions. Every news is tendentious. These projects reveal the essence of the spreading of news. Sometimes it's better to be sincerely false instead of being falsely true. We at some point declare the nature of our project the others not always do

In our precedent projects there were a clear distinction from the creation of false news and the consequent revealing. In this project the moment of pretence and the moment of so-called reality happen together: the spectator is at the same time a user and a part of the work of art. We leave a lot of open questions to the spectator to answer: the European spectator think the movie is a parody of American propaganda, the American one thinks the movie is a parody of Europe .

Monica Ponzini: After “remix” Lev Manovich considers as an important contemporary aesthetics factor even if it’s often brought to the extremes you assert the existence of “sharing”. Is sharing going to be the next distinguishing mark of artistic production?

01: people give too much importance to “instruments”. There’s less “remix” now: there are entire musical genres (like the country or the blues) which are based exclusively on the continuous remixing of existing melodies. The culture itself is plagiarism and re-appropriation, the isolated from the world inspired from the muse genius doesn’t exist, there are people endlessly remixing. Sharing is a part of human culture: human beings have always shared things.

And that’s what we do with our projects: we give up our culture, style and aesthetics to each time adopt someone else’s semblances, the European Union, the Nike, the Vatican we are chameleonic and this has not much to do with new technologies.

Monica Ponzini: you are now concentrated on net art because you consider the net as a fast without intermediaries’ way. Are you going on this way?

01: The United We Stand project is not over yet. As regards the Internet we consider it as a very useful instrument but while our net.work works were especially created for the Net we now work “with every necessary medium”. The important thing is the message; I don’t give a damn about the kind of medium.

---

www.unitedwestandmovie.com

www.postmastersart.com/

www.01001011101011101.org

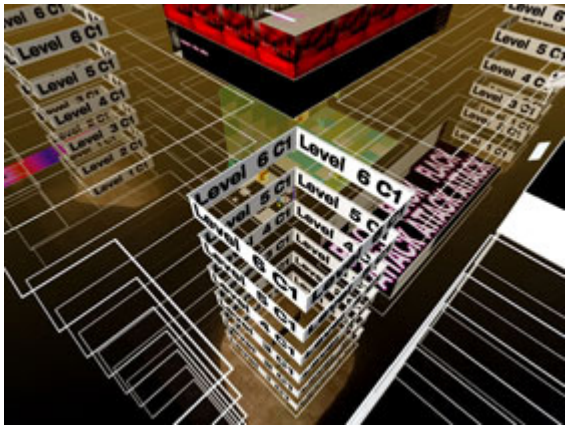
The Port, Artists Community In Second Life

Marco Cadioli

The Port is a virtual island of 16 acres (about 6, 4 hectors) inside the on-line 3D world Second Life . Second Life is a space on the net where a parallel world in continuous expansion is being built, modelled by its own residents, that has meeting places, commercial spaces, artistic projects, and what is more incredible they are thinking and building the 100.000 avatars that they already live in.

The project The Port was officially opened August 26 2005 by the artists Simon Golden e Jacob Senneby , with the collaboration of the architect Tor Lindstrand and of Frida Cornell . The Port offers itself as a space, community, arena for experiments. The members of The Port are artists, architects, programmers, “thinkers” that experiment and ask themselves about notions of v alue-creation in virtual spaces, about the nature of immaterial production and property, entwined with on-line and off-line reality, about the possibilities of virtual worlds that work as public spaces, about the concept of community in a trans-local sphere.

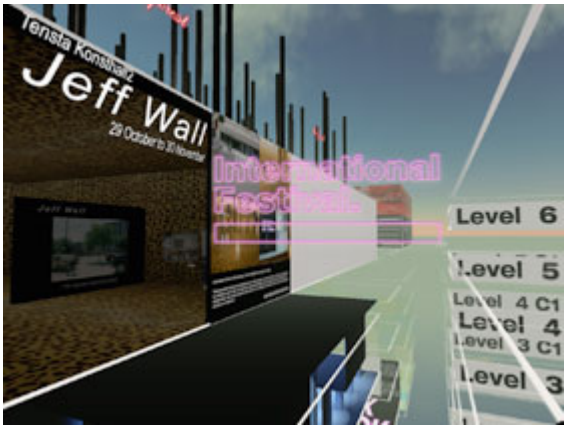
The community of The Port counts around fifty collaborators spread around the world, but the place is made up of all of its users, it is a 3D model open to all the residents of SL, which includes spaces for discussion, artists’ installations, architectural structures, a garden, concerts, debates about the new forms of participation and decision making, dance workshops.



It’s fantastic to fly among the architecture areas and installations, or

walk along the suspended transparent corridors that organise the space, enter into an art gallery or into a television studio, with a sound track looked after by the artists and diffused in the space. Effectively The Port is proving to be a propelling place of initiatives and projects, which also involves the world outside of SL.

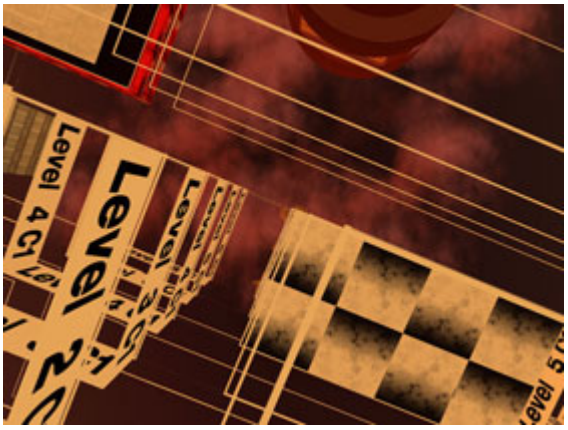
Objects of virtual desire is an example of a connected project . Senneby and Golden have collected a series of immaterial objects, bought in SL and chosen for some particular sentimental value with the person who modelled or owned it. These objects are re-proposed on the site shop, and can be bought in a physical form, re-built in the real world and sold within our economy, together with the photo of the virtual object and the avatar of its previous owner.



The work of art Cubey's Penguin Ball , produced in SL by Cubey Terra , was reproduced as a blow-up penguin inside a two-metre diameter transparent pvc sphere, offered at 3300 euro. One of his models, already made, was presented in October at Game Dump at the Bergen Kunsthall (Norway).

The Port is an international meeting point that proposes cultural events that are not necessarily tied to the net. For its inauguration last September the Tensta konsthall 2 , an exhibition space inside The Port, proposed a retrospective of the Canadian photographer Jeff Wall more or less at the same time as his exhibition at the Tate Modern of London.

The exhibition was organised by The Port and by the International Festival of Stockholm, (International festival is a project between architecture and performance that presents work in different contests and has exhibited in Stockholm , Berlin , Zagabria). Moreover, the choice of inaugurating with a photographer who for 20 years has been investigating the real world and its performance took on a particular meaning in this context. Large images put up in two rooms with leopard skin floors, walls and ceilings and a 12-mega catalogue to download in PDF, with critical texts, an interview with the photographer and snapshots of the virtual fitting of the inauguration, with avatars in front of the exhibited works of art.



From the world of The Port a magazine is coming to life, Flack Attack that is building on the Wiki model and with editorial meetings between avatars that are held in the head office of the magazine in SL. On the site of the magazine, it is possible to follow the work done in the 12 preparation meetings for the first number in December 2005

The issued first number Flack Attack on Autonomy , downloadable in PDF, faces topics about autonomy inside preset codes. The topic is faced by putting into comparison and into relation the concept of autonomy in real spaces and in data-scape. In both cases autonomy is in relation and in conflict with systems of stable rules, they being physical and tied to social codes, or in virtual spaces, where all of the interactions and possibilities happen inside a code that has already been programmed by others.

The project The Port was held at the Whitney Artport for the whole month of December 2005.

---

www.theport.tv/

www.objectsofvirtualdesire.com/

www.flackattack.org/

Sound Identities

Miriam Petruzzelli

That technology changes the perception of reality or reality itself, that it is becoming more than an instrument of "approach", we have already discussed, faced and established it; the means through which all of this happens are not static and unchangeable, if anything they are quicker, more changeable, and more unpredictable.

It was William Gibson who first spoken of Cyberspace or let's say a world-wide network made up of computer data in which the data is the "matrix", a virtual space in which it is possible to organise and share information. And as often happens, the imagination comes to life through data of shared experience, which is translated into acquired practice of the communication of life. Blog, Advergame, Brand TV but also on-line press offices and Pod Casting are some of the more or less recent examples that are available to us.

Of particular interest and of absolute diffusion on the net is the phenomenon of podcasting: iPod, blog, and internet all-together for audio broadcasting "on demand". A new phenomenon and already quite popular that is arousing a certain interest in Italy , and that could represent the umpteenth change for the diffusion of ideas on the net. Through Podcast (or Podcasting), it is in fact possible to listen to audio contributions published by portals, blogs and sites. One subscribes to a Pod cast by installing a free client onto one's computer and by choosing the site that supplies the chosen Podcast feed. It is then necessary to route (the URL) of the RSS that contains the pointer to various audio files to be automatically downloaded, and by choosing the frequency with which to control the presence of the new material that will be automatically uploaded onto your digital player to be readily available off-line.

More simply, podcasting is a new way of reaching audio material how, where, when and above all if you want to, as it allows the creation of a sequence of personalised programmes while the client automatically takes care of the downloading of new audio files onto our Mp3 player. A type of “self-made radio” which allows us to create a combination of new atmospheres and identities. Useless to say that there are many people who are probing into the commercial possibilities of this application, but in some cases, it can be reductive to speak of cybercomunication.

In fact, what happens when amplifying the potential of the tool through the exercise of creativity? It happens that curious characters like Jason Freeman invent themselves something that stands on the border between a declaration of identity, the attempt to reduce a chaotic system and a callisco project of Net Art. In other words iTSM , a system that analyses the collection of music and songs of an individual to generate an audio collage that represents the personality of the owner, compiling an abstract sample, that evokes the psychological and the very personal dimension of our eclectic music collection. An identity made up of fragments of sound.

Recently some on-line services, like genome , have already started to recognise the users’ musical tastes, but iTSM is going in another direction.

Connecting to www.jasonfreeman.net/itsm quite an anonymous page opens on which the project is concisely illustrated. After a couple of technical indications, it is possible to start the analysis of the audio files filed on your pc and the process for the creation of the sound signature. Why? Jason simply replies: “people often ask me what music I listen to and I find it difficult to

describe my enormous music collection in just a few words. Therefore I generated iTSM, to answer a question that I can't answer in words with sound". And that's it? Not really: iTSM at this point selects a small number of "favourite" tracks based on some simple selection criteria, such as the amount of times heard or the votes given by the user, then it analyses the audio content, mixing little parts of the songs to create a signature. The result is something similar to those games they used to do for the radio or TV: extravagant contestants guess the songs in an incomprehensible mix to win improbable prizes.

"Perhaps you will load your iTunes signature onto the iPod, you will e-mail to your friends, you will place it in our signature gallery or you'll stick it on you homepage. Perhaps it'll help you measure the compatibility of your next blind date" or as Freeman goes on to say "a iTSM could warn us against a politician at the next elections", however reliable data is missing in that sense. In conclusion, the idea is to have fun maybe also learning something about ourselves, about others and about the music we listen to.

---

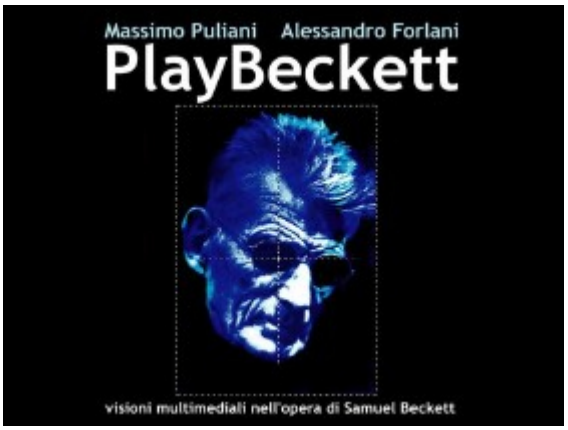
www.jasonfreeman.net/itsm

Multimedia Beckett Celebrations

Annamaria Monteverdi

There are a lot of editorial initiative and public events in occasion of the 100 th anniversary of Samuel Beckett (while there are a lot of discussing about the feminine rapresentation of “Waiting for Godot”, directed by Roberto Bacci, Pontedera Teatro). First of all, the fisrt and only Italian website dedicated to Samuel Beckett, conceived by Federico Platania, that has a precious database with essays, international bibliography, biography, a section for the events of the anniversary.

Between the events, 1906Beckettcentoanni2006, beckettian Festival organized by Giancarlo Cauteruccio for the Kripton Company at the Teatro Studio in Scandicci (Florence). The festival (that will last until April with the most important research Italian company: Virgilio Sieni, Egumteatro, Motus, Roberto Paci Dalò and Gabriele Frasca, Enzo Moscato, Remondi and Caporossi, Carlo Cecchi), open with the national prime of Trittico Beckettiano, directed by Giancarlo Cauteruccio: Act with no word I, Not me, The last ribbon of Krapp, with Fulvio Cauteruccio, Monica Benvenuti, Giancarlo Cauteruccio (from 13 to 22 January at Teatro-Studio ini Scandicci).



Then the manifestation goes on with a beckettian video review, called The beast of the glance, by Riccione TTV and a convention presided by Siro Ferrone of the University of Florence. Don’t miss the video performance of Motus, “A play, that again”, inspired by All strange way (5 th February). The celebrations will end on April the 13 th

with Happy Birthday Beckett, by the critical Franco Quadri.

The editorial event is" Playbeckett-multimedial vision in the works of Samuel Beckett", the volume of Halley Editrice published in these days, by Massimo Puliani, Ordinary Professor of Directing Institution at the academy of Macerata, and Alessandro Forlani, teacher of Metodology of Screenplay at the academy of Macerata and theatral author. It is a very important collection of essays about the filmic, television and radio production (written by critics like Valentino Bellucci, Gualtiero De Santi, Danilo Caravà, Federico Platania) and on the historical Italian directions of Beckett's works. Puliani nad Forlani have also their own blog about the book.

The book has also a short note of mine about the interpretation of Julian Beck in That Time (1985), directed by Gerald Thomas, young pupil of Ellen Stewart. That was the last interpretation of the Living Theatre's founder, ill with cancer. From a dark scene, face of a character came out, listening the story of his past from his own voice in three parts: Beck's voice was recorded in studio and mixed with John Cage's and Luciano Berio's music.

---

www.samuelbeckett.it

www.samuelbeckett.it/1906beckettcentoanni2006.pdf#

http://alessandroforlani.blogspot.com/

http://massimopuliani.blogspot.com

One Step Away From History

Massimo Schiavoni

Teatro Lauro Rossi of Macerata, Italy , December 31st 2005. fifteen people. Three consecutive twenty-fiv--minute shows. Accompanied into the theatrical optic room set up on a stage, we sat down in front of a projection screen, which because of its closeness, appeared, to say the least, enormous. Surrounded by a black background while behind us loomed the separation curtain beyond which a space of five square metres for the act.

Complete darkness, an eighteenth-century silence and curiosity immobilised not only the body but also the mind. Then from the light room behind our backs, quite destabilising in their persuasion, movement and performing actions came to life that are meticulously illuminated and then projected onto the screen in front of us, obviously upside down and inverted. The story seemed to be one-step away: l'hic et nunc from unique existence and awe-inspiring in the place in which the work of art is fully manifested and unravelled, bur re-elaborated in a perceptive key and empathically shifted in the same instant in which it is created. The authenticity of the act is here both as historical testimony and authority that it is able to actualise in every new action the reproduced.

Orthographe de la physionomie en mouvement , is a show directed by Alessandro Panzavolta , who also takes care of the dressing and workings of the optic room, with the participation of a group of young performers among which Sonia

Brunelli , Angela Longo , Sabrina Maggiori and Francesca Calafiore , without forgetting Francesca Pambianco in the role of scene technician. The Orthographe essentially concentrate on the research of scenic solutions around the elements of the optic room, which has as its first result the study n° 1 of Orthographe de la physionomie en mouvement , set up in the Museo Carlo Zauli of Faenza in May 2004. It was done with success, in collaboration with Inteatro, the Civic Center of Forlì, Italy and with the support or the Marche Regione, also at the last Biennale of Venice to then go into the theatres of a few Italian cities among which Modena, Milano and Macerata.

.We can admire this project in 2006 and precisely at the Teatro Comandino di CESENA the 3rd, the 4th and the 5th of February, and at the Teatro Rasi of RAVENNA Thursday April 20 and from Friday the 21st to Sunday the 23rd April with various repeat performances.

The artistic performance is presented to the public contemporaneously with the vision of the users themselves, live therefore, we assist to a soft and delicate, elegant and at the same time ambiguous vision; images without words, possibility of being discourse and absence of narration, that which is still not comprehensible is already iconographically recognisable. There are no sounds but noises. The same that come from the movements on stage, with tracks or wheels, from unbalanced walks, from psycho-erotic rubbing of the female body on probable beds. Or noises of suffocating breaths, of moved and used chairs, of twisted and thrown sheets, of imperceptible steps or of the bounces of the same bodies on themselves in a dance of the mind.

Those hysterical minds in the second half of the eighteenth century occupied one of the most important psychiatric hospitals of Paris, la Salpêtriere under the control of Dott.Jean-Martin Charcot , founder of neurology. The whole show in fact recalls the images (collected in photo albums of D.M. Bourneville, P. Régnard or Raymond Roussel Valmont or traceable in books like THEATRUM PSYCHOTECHNICUM – L'espressione poetica della persona –

the poetic expression of the person) of hysterical subjects photographed during their stay in the clinic; the portraits are mostly female figures, committed into the “epileptic quarter” where Charcot held his demonstrative lessons on hypnotism and the grand hystèrie, creating real show-performances with the young women as actresses. A gallery of bodies in plastic and reproducible poses, these mute icons will soon leave the anatomic theatre to take their place in the photograms of the first films.

There is no recording, no prediction, but only a thousandth of a second snapshot of the scene to the visual result on the screen. The “machine” cannot be seen but you can feel it. Our senses are compressed and multiplied, ready to suck the marrowbone from that optic room that imprisons us, that disorientates us if we wish it to, even if we know fine well where we are but not how we will perceive or how we will react to the next stimulus that will be given to us, that will be served in images, in anatomic representations, icons, symbols or unconscious flashes.

Panzavolta has created a mechanism “starting” from “the dark room” of Gian Battista Della Porta , Napoletan scientist and wizard that in his Magiae naturalis 1558 describes how to make use of the dark room to make a sort of artificial reality anticipating the art of cinema; appearance of sound images in movement, something that is no longer theatre, but not yet cinema. With the optic room one assists to what is defined as direct vision, a procedure still used today in photography with the so-called optic benches or mobile bodied machines; a complicated vision but a more truthful possibility of a reality that shows itself to be in this case nude and crude, historical and social, psychologically disturbed. It is an intertwining between documentary and stage show, between history and contemporary story, between authentic work and canonised authenticity, between the image’s place of origin and the place of the vision given here and now.

and liftings, its interruptions and isolations, its extensions and accelerations, its enlargements and reductions. The camera introduces us to unconscious, which the does psychoanalysis to unconscious impulses."

www.inteatro.it/produzioni/prodortho.htm

www.therapeia.org/SchedaTheadrm.html

I would like to conclude with a brief but significant paragraph written by Walter Benjamin that emphasises a little the subject examined, highlighting how under stimulus the human beings elaborate and regenerate their own primeval and in this case also instinctive unconscious, thanks to the visions created in the optic room by the Orthographe .

" Evidently a different nature opens itself to the camera than opens to the naked eye if only because an unconsciously penetrated space is substituted for a space consciously explored by man. Even if one has a general knowledge of the way people walk, one knows nothing of a person's posture during the fractional second of a stride. The act of reaching for a lighter or a spoon is familiar routine, yet we hardly know what really goes on between hand and metal, not to mention how this fluctuates with our moods. Here the camera intervenes with the resources of its lowerings

Game Art originates often in the combination of two big passions: love for programming and for videogames. Besides, it happens quite often that those two passions originate together, and many are the hackers and the programmers who have discovered the delight of the code playing at *Super Mario Bros* .

Brent Gustafson cultivates both passions with an unusual regularity and uprightness. Gustafson, who was a Walker Art Center di Minneapolis, is particularly interested in emulation as an instrument able to assure the survival to the culture and the aesthetic of arcades and of 8 bits games, which are inexorably being cancelled by hardware obsolescence. ROM Color , one of his most recent works, refers to this interest. The technique has already been used by Benjamin Fry in Mario Soup , even if with some interesting changes. It originates from the utilisation of a peculiar feature of old tuners. In them, in fact, images constitute each little image appearing in the screen- in jargon “sprites” are often memorized as rough data at the end of the pure code of the program, in a long series of 8 x 8 pixels.

This is less strange than you could think: each executable code mixes different data, including images and applications. In this case, the unusual thing is that the sequence of 8×8 pixel images appear directly in the code, in black and white, where the black pixel correspond to a bit up, and the white bit to a bit off: 1 and 0, a bit. In Mario Soup, Ben Fry only visualized these sequences of images, mixing each

pair of image in order to form an other one, with 2 bits and four colours. This way, two levels of image are created, a blue and a red one, which, seen superimposed, give us back the real image.

Gustafon goes beyond it. First of all, he extends his operation of visualization to the whole code of the toner, not only to the images, which means that ROM Color makes visible the “sprites”, the music and the functioning of the whole game. Code and image are equalized and both are visualised with the same process. Moreover, abandoning the sobriety of the blue and red clothes used by Fry, Gustafon tries new matching, from dark green/ mustard yellow of Mega Man 6 to blue/ cream of Super Mario Bros 2 . The result of these experiments is a series of patterns of deep iconographic effect, alternating images recognizable to wide abstract sectors, where pointillism gives way to geometric abstraction and sometimes even to a phytomorphic decorativism with the mark of Art Nouveau.

The force of these images depends on two fundamental elements, both of which have their origins in pop: on one side, the superimposition of two levels of colour creates serigraphy effects, giving to some of the most brilliant images, as the dreadful Wario in the middle of Wario’s Woods , the stature of authentic pop icons. On the other side, the sequence of rectangular sectors inside a single image recalls the paintings of Warhol where the image itself was repeated in series for dozen and dozen of times varying just for the accuracy of serigraphy as for the neglected dose of colour which sometimes gives birth to quite completely cancelled images.

The effect is the same, but everything is left to the machine, without any intervention from the artist (at least as far as composition is concerned) which Warhol, who wanted to cancel the presence of the artist in the work in order to “become machine”, would appreciate without any doubt.

Besides, the meaning of ROM Color transcends its iconography effect. The author explains: " ROM Color is an other way of taking the original games, put beside the game, which was never thought by its authors. If it is not possible to interact with its output, the method originating it is the same: a calculus process starting from the code of the machine in order to produce a visual output from the previously mentioned code."

In other words, if Ben Fry, in Visually Deconstructing Code the complex project Mario Soup is part of- tries to let visible the functioning of the code and to show how the code acts and works (it's not just a case that, making a distinction between image, which is visualised as it is archived, and code, which is visualised "in progress", with a process of visual translation which shows its functioning), for Gustafson it is enough to show the code "as it is", adopting the same process chosen for the images, and therefore putting them deliberately on the same level, showing us they have the same nature and that each one is visually as good as the other, and he does it playing as an hacker does. And as an artist should.

---

http://romc.assembler.org

http://assembler.org

http://acg.media.mit.edu/people/fry/mariosoup/

http://acg.media.mit.edu/people/fry/deconstructulator/

Gleetchplug: Noise Generation

Fabio Franchino

GleechtPlug is a piece of audio software oriented to the production of gleecht and noise sounds through mathematic processes. The interesting point is how the instrument works and produces sounds, a procedure that is common between artists espousing generative methodologies in the field of experimental creativity. Likewise, oM is a true player of generative music, able to generate autonomously random ambient music, for absolutely unique and unrepeatable listening experiences.

I asked Giorgio Sancristoforo a.k.a. Tobor Experiment , author of those two pieces of software, some questions about his work and about generative art in general, obtaining some interesting considerations on how the music background may change in the next years thanks to the experimentation and contamination brought by code artists (generative and not) to electronic music, digital composition, fruition of music itself and last but not least to sound art that is more and more eager for new frontiers and stimulating perspectives. Giorgio Sancristoforo delineates a picture which is not unfocused in time and that, meanwhile, is absolutely fascinating.

Fabio Franchino: Tell me about your attitude as a musician and as a software developer.

Giorgio Sancristoforo: While I'm creating software, I make music. The programming, if I am on digital trip, is an integral part of the creativity process. The mean becomes the

message, or, at least, it is melt in it in a quite indiscernible way. The creativity in that sense is like an oscillator, it is a controlled feedback circuit. You have an idea about a dsp, you put it into software and it let you create sound objects, than that “music” leads you to create another piece of software. It’s quite like a perpetual motion. But like any musician, I believe that listening is essential and, consequently, while I am creating a piece of software or a bass line, I listen to hundreds of records.

But I don’t think I am a professional musician and I don’t think I will do it as a job. It is a niche I have carved with the years and I don’t want to beat my head against it. My activities of sound engineer and editor take me a lot of time. Music is food for the spirit.

Fabio Franchino: I personally feel your piece of software is very interesting during performances or live installations.

Giorgio Sancristoforo: The aim of each piece of software I write is live performance. A live as well as an installation is the basis for programming strategy. In those terms, we could even talk about digital art of lute-making. I like to imagine that what I create are true instruments and not programs of word processing. I often receive e-mails by artists who use my software and, to be honest, I prefer this kind of e-mails to receiving compliments for a song. A French singer/songwriter, Teradélie, used my plugins and like her, many other artists have all over the world.

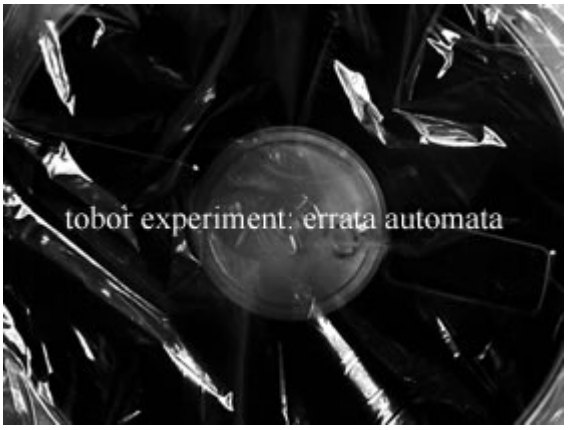
Fabio Franchino: What do you think about generative art? Do you recognise in it some how?

Giorgio Sancristoforo: Generative Art profits from a technological paradigm which will be responsible of enormous changes in a not so faraway future. Electronic music production has achieved saturation. In the past, it was easy to follow emerging artists. Nowadays, the number of people involved in the electro music production is enormous and the means are at everyone’s disposal. Some kinds of music and a series of its derivations will probably be involved in a radical transformation.

In terms of technologic innovation, musical instruments producers haven't done a lot. Within the years, we observe the birth of new forms of sound synthesis and the rebirth of others fallen out of use, but fundamentally, the creative process has remained unchanged.

I hazard a guess that the next true generation of hardware musical instruments (let's say the groovebox of the next future) will implement new forms of musical composition, instead of new fashion sound samples. So far, they tried to give great importance to the generation of sound and no importance or quite to the way sounds are dealt with within a musical structure. The musical toy of the future will instead give a lot of importance to composition methods and generative technologies will play a fundamental role in all this.

It's true… today there is a certain tendency between electro musicians to write software. But I am sure it will remain what it is, a niche phenomena, as the access to know-how, which is required for programming even only a patch with a graphic language, is easy as Max depends on a certain knowledge which discourages many quickly, who are easily frightened if they heard somebody say something about Fourier series or Nyquist frequency.

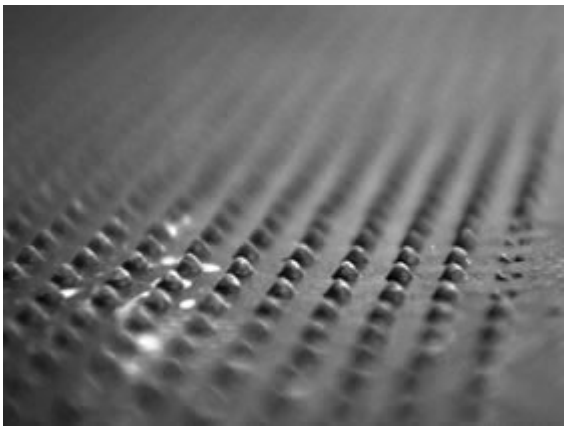


The inventors/musicians will remain a necessary vanguard, as it has always been, but the true technological step will come from the big companies producing instruments for the mass. The market of electro music is varied and flourishing; someone soon or later will create pro and semi-pro machines which will implement generative systems. It has already started; you only need watch carefully a few Ableton Live 's features.

The fascination of hands on the machine will remain intact, as the

level of the accuracy up to the details will always be a choice and a right of the composer. What will change is the creative process. Instead of composing musical structures as if we were drawing each photogram of a movie, taking care of each detail, the generative systems will allow us to create “seeds” (that is to say to develop some rules) which will evolve more or less autonomously.

Alternative music of the future will act as a very primitive human being. In this sense, we will handle really modern musical instruments (funny, isn’t it?). It is obvious I am not predicting the death of piano . That’s all we needed! It’s like computer, it hasn’t replaced printed paper, but people use it each day in order to do incredible things.



What will become slowly obsolete together with MIDI are CDs and audio files such as mp3 or aiff. Electro music won’t be music in a box anymore. Generative technology already let us doing this, but soon “reproduced” music will leave its place to music “generated” in real time. Today, if an iPod could run software made by other software houses with a decent Ram, it would run software capable of “generating” music in real time.

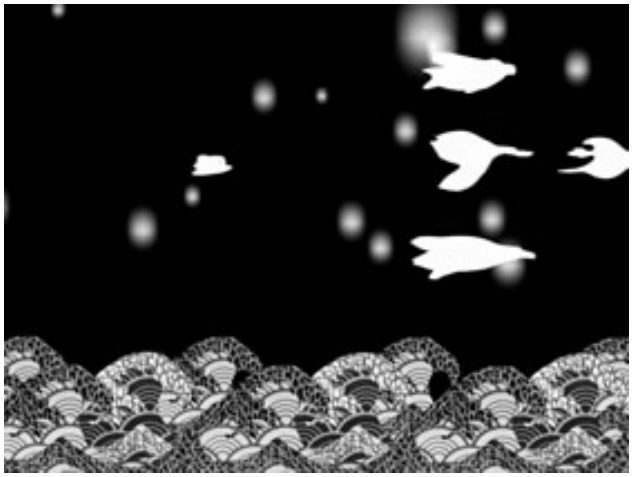
I imagine that the musical shop of tomorrow will sell software together with traditional music. A few seconds and you will download on your player a generative patch which will produce the most brilliant ambient/ethnic music you have ever heard. Music will change each time you listen to it and you will be able to manipulate some simple rules in order to make it yours, each listening will be unique, as in a live Jazz.

---

www.gleetchplug.com/

The Migratory Dance Of The Vital Cycle

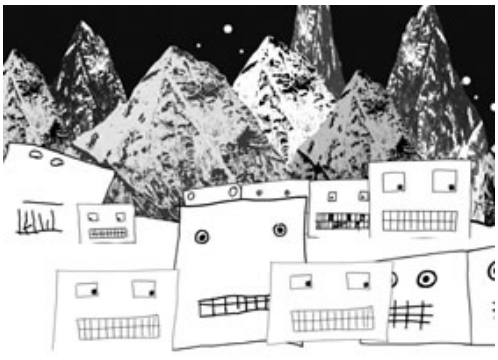
Alessandra Migani



I'm watching the videos of Carolina Melis, I close my eyes and, by magic, migratory birds come into my mind, flying from the wonderful shores of Sardinia to Brighton, a little town by the sea, an hour's train journey from London .

The constant migrations are part of a path more and more artists decide to follow. Carolina Melis herself left her native Sardinia more than ten years ago to continue her dance and choreography studies in the Unite Kingdom . During this personal journey, the young director develops an interest in animation and illustration, filled with a Master in Communication Design at Central St Martins of London .

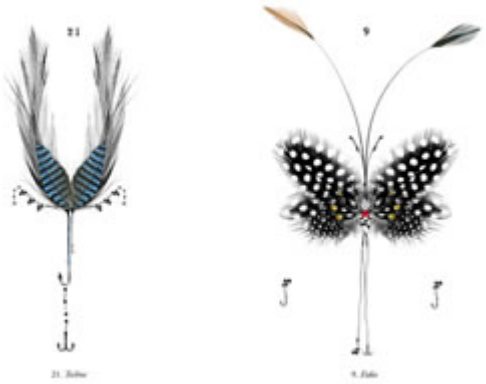
She begins to find the first fulfilments straight after the end of her Master, in fact her video, In Which a Butterfly Lands on a Zebra's Head , selected in 2004 from the itinerant festival onedotzero , goes round the world. The video is a work wisely structured. In the opening, on the screen, empty at the beginning, a thin blue thread unrolls at music rhythm, turning to flowery stems in a few instants. The natural dance starts under our astonished eyes and with great simplicity we observe what we could define natural cycle caught in its most joyful moment. The animal and the vegetable kingdom are the absolute heroes: vital lymph circulates in the stems, flowers blossom, butterflies alight on them, curious giraffes observe fascinated an explosion of flowery fire works while zebras of different dimensions follow each other. The flight turns in each moment into a delicate and colourful dance, a real party, a meeting of vital creatures.



The images of the videos of Carolina seem a good tale to show children before going to sleep, such as a magic lantern projecting drawings on the walls of an animating world. Rocked by the sweet melody The happy sea by Colleen (the French artist Cécile Schott), we witness to a new explosion of flowers and colours and to the flying of petals and corollas. Ink drawings remind us of Japanese art, with a predominance of blue, red and black in a crystalline atmosphere. The music of Colleen, a sort of electronic folk is perfect for the images. Bloom and Torch develop in the same way, on music by The Customers , a sequence of ink drawings, feathers, shells and petals turning into butterflies, falling and rising, evoking the natural organic cycle. The passion of the young artist for dance and choreography is praised thanks to these little gems of animation.

The last video of the director living in Brighton , As the crow flies , develops from the idea of a migratory path. It is directed in collaboration with Susanne Flender and the music is by Metronomy , an other artist living in the same English town. The idea is to put into video a process similar to the so-called Chinese whispers, where some players watch a figure for a few instants, redraw it straight afterwards, basing their drawing on the memory of it, before passing it to the following participant. The initial image undergoes an incredible transformation in an infinite visual-narrative game. The drawings for this video have crossed many towns in a journey through the United Kingdom , reaching Brighton, Aberdeen , London , Oxford , Birmingham , Leeds, York , Newcastle , Durham and Edinburgh .

The realisation technique of the illustrations of the video needed a pen near Stabilo 68 on white paper; the drawings, acquired by a scanner, animate with Photoshop, After Effects and Final Cut.



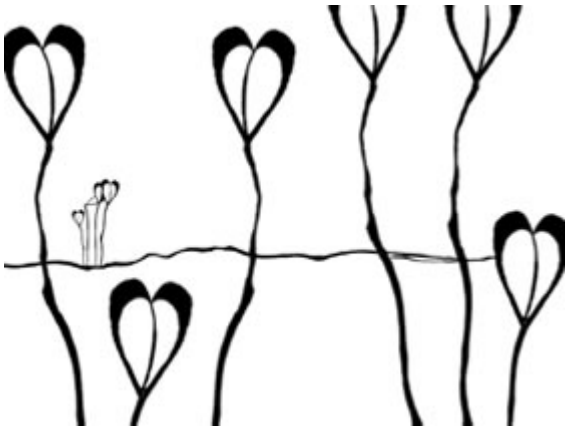
The works of Carolina Melis differentiate for sensitiveness and femininity, a touch that, in my opinion, is good in an artistic world dominated mainly by men. Moreover, thanks to the recognitions she received during international festivals, the house of production Nexus of London , which produces animations,

commercials, music videos from 1997, wanted the young director together with a constellation of respected names such as Cyril Houplain, Gabriel Malaprade, Jonas Odell and many others.

Anyway, we notice once again that many of the young creative minds of our country have a possibility to succeed and have recognitions only when leave Italy . Without complaining about the Italian situation, we believe there is a chance to spread ideas and creativity with no frontiers in a discovery path, day after day.

Alessandra Migani: We know you moved in UK from Sardinia to continue your studies of dance and choreography. Why? Do you believe Italy do not offer real opportunities of expression for emerging artists yet?

Carolina Melis: Before coming in UK , I have lived for a while in Denmark . I moved there when I was 16 in order to study dance, then for a series of coincidences, I got to England . I studied dance at London Contemporary and at Dartington College of Arts and I left when I graduated, simply because the environment wasn't stimulating me any longer, but I can say the most determined friends of mine, who decided to continue, have succeeded. I think that in England there are much more possibilities of working in the field of dance, partly because the government sponsors a large part of little and big companies and events.



Alessandra Migani: What have you pushed afterwards to approach to video animation?

Carolina Melis: When I studied dance I started to learn how to use graphic and animation programs such as Flash and Photoshop. I become so fond of them that I found myself working full time as a graphic and web-designer for Tiscali. I liked the job but it wasn't really creative, so I decided to leave it and to start working on my projects. I went back to England and I attended a Master at Central Saint Martins in Communication design specialising in Illustration and Animation.

Alessandra Migani: Which type of course did you attend and how have you started to work in this field?

Carolina Melis: I studied dance at

London Contemporary Dance School and at Dartington College of Arts and illustration and animation at Central Saint Martins. The Master at Saint Martins has undoubtedly defined what I'm doing now. It was very stimulating as much as competitive.

Alessandra Migani: Have you found any difficulties in becoming part of a male-dominated environment?

Carolina Melis: I still haven't found any difficulty but what amazes me the most is exactly what you say. Animation is like embroidering, it is repetitive, and requires attention up to the details as well as an infinite passion.

Alessandra Migani: The video you made for Colleen, The Happy Sea, has been selected by national and international festivals, such as onedotozero, and has been going round the world. How did you meet this artist and how did you develop the idea?

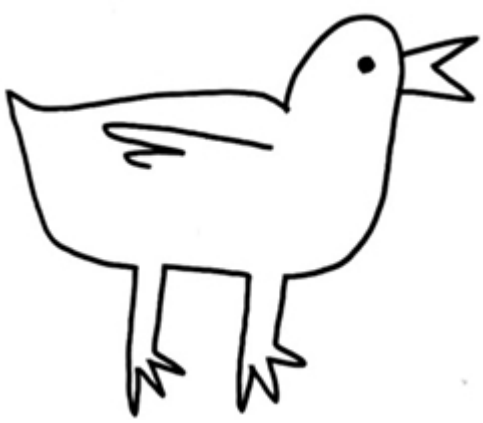
Carolina Melis: I sent my reel to Leaf (Colleen's label). They liked my works and asked me to make a video. The idea was conceived thanks to the music. When I received the CD, I spent weeks and weeks listening to it and trying to figure out colours and possible dynamics. It was quite a long work, as well as quite complicate, but I am happy about the result and the response was very positive.

Alessandra Migani: What does it happen in your music videos? They seem well- organised choreographies where the animal and vegetable kingdom animate in a delicate dance. Do you manage this way to praise your passion for dance?

Carolina Melis: I love simple things and natural dynamics: action-reaction, cause-effect, rise- fall. In must say I am very inspired since I studied choreography, but on the whole I think that they aren't so different

Alessandra Migani: You have a contract with Nexus, which kind of opportunity are they offering to you?

Carolina Melis: I have just started and for the moment I am very happy. I like team work and the works Nexus is proposing to me are really interesting.



Alessandra Migani: In your last video, As the Crow Flies, you collaborated with Susanne Flander. Explain us how you worked together and which technique have you used.

Carolina Melis: We conceived, directed and produced the film together, a collaboration at 100%. The film is the result of an exercise of chain memory. A drawing of a bird was shown for 5 seconds to the first participant who was asked to redraw the image in a new sheet of paper. The new drawing was then shown to a new participant and so on. We collected 500 of them drawn by both children and adults, and used them as the basis of the animation.

Alessandra Migani: Which other projects do you have for the future? And which artist would you like to collaborate with?

Carolina Melis: I would like to make more live actions. At the moment, I am collaborating with Metronomy, who conceives the music of my projects, and I hope this collaboration will carry on.

---

www.carolinamelis.com

www.nexusproductions.com

Link index

Netmage Calls Out For Italy: Special Edition 06

http://www.sinistri.org/starfuckers/manuel.htm

http://www.sinistri.org/

http://www.sinistri.org/sinistri++/

Open Doors To Vjclash

#gobbo

http://lpm.flyer.it/

http://www.flyer.it

http://www.linuxclub.it/

http://www.kinotek.org/

http://www.besegher.com/pages/monotono_project.htm

Rock-electronica: Les Liaisons Dangereuses
E/static, Sound Art Gallery…and Much More
Paavoharju – Yha Hamaraa (fonal 2005)

http:www.risonanza-magnetica.com/articolo.php?id_sup=01&id_eti=173&id_prod=808

http://www.paavoharju.com

http://www.fonal.com

Troyano: Critical Chile Near At The Future

http://www.t-r-o-y-a-n-o.cl

http://www.bienaldevideo.cl

Historical Memory And The City

http://www.netzfunk.org/%20

http://www.memorialameda.cl/

Gwei, Against The Nice Dictator

http://www.gwei.org/exhibitions

http://www.gwei.org/diagrams

mailto:magazine@gwei.org

http://www.gwei.org/gttp

http://www.gwei.org/forum

http://www.gwei.org/text

http://www.gwei.org/googleletters

http://www.gwei.org/index.php

Biological Memories And Artificial Memories

http://plato.stanford.edu/entries/memory/

Digital Ecosystems To Click Capacity

http://www.darwinathome.org/

http://www.biota.org/

Free Minimal Interactions

http://www.tpo.it/

Tmema, Amplified Reality And Interactive Gesture

http://www.aec.at/sap_web/de/index.htm

http://www.tmema.org/

Artistic Deviations And Net Comparisons

http://www.deviantart.com/

http://echomrg.deviantart.com/

0100101110101101.org, Experimental Fake Movie

http://www.vaticano.org/

http://www.unitedwestandmovie.com/

http://www.postmastersart.com/

http://www.0100101110101101.org/

The Port, Artists Community In Second Life

http://www.theport.tv/

http://www.objectsofvirtualdesire.com/

http://www.flackattack.org/

Sound Identities

http://www.jasonfreeman.net/itsm

http://www.jasonfreeman.net/itsm

Multimedia Beckett Celebrations

http://www.samuelbeckett.it

http://www.samuelbeckett.it/1906beckettcentoanni2006.pdf#

http:%20//alessandroforlani.blogspot.com/%20

http://massimopuliani.blogspot.com

One Step Away From History

http://www.inteatro.it/produzioni/prodortho.htm

http://www.therapeia.org/SchedaTheatrum.html

Playing With Code

http://romc.assembler.org/

http://assembler.org/

http://acg.media.mit.edu/people/fry/mariosoup/

http://acg.media.mit.edu/people/fry/deconstructulator/

Gleetchplug: Noise Generation

http://www.gleetchplug.com/

The Migratory Dance Of The Vital Cycle

http://www.carolinamelis.com

http://www.nexusproductions.com/